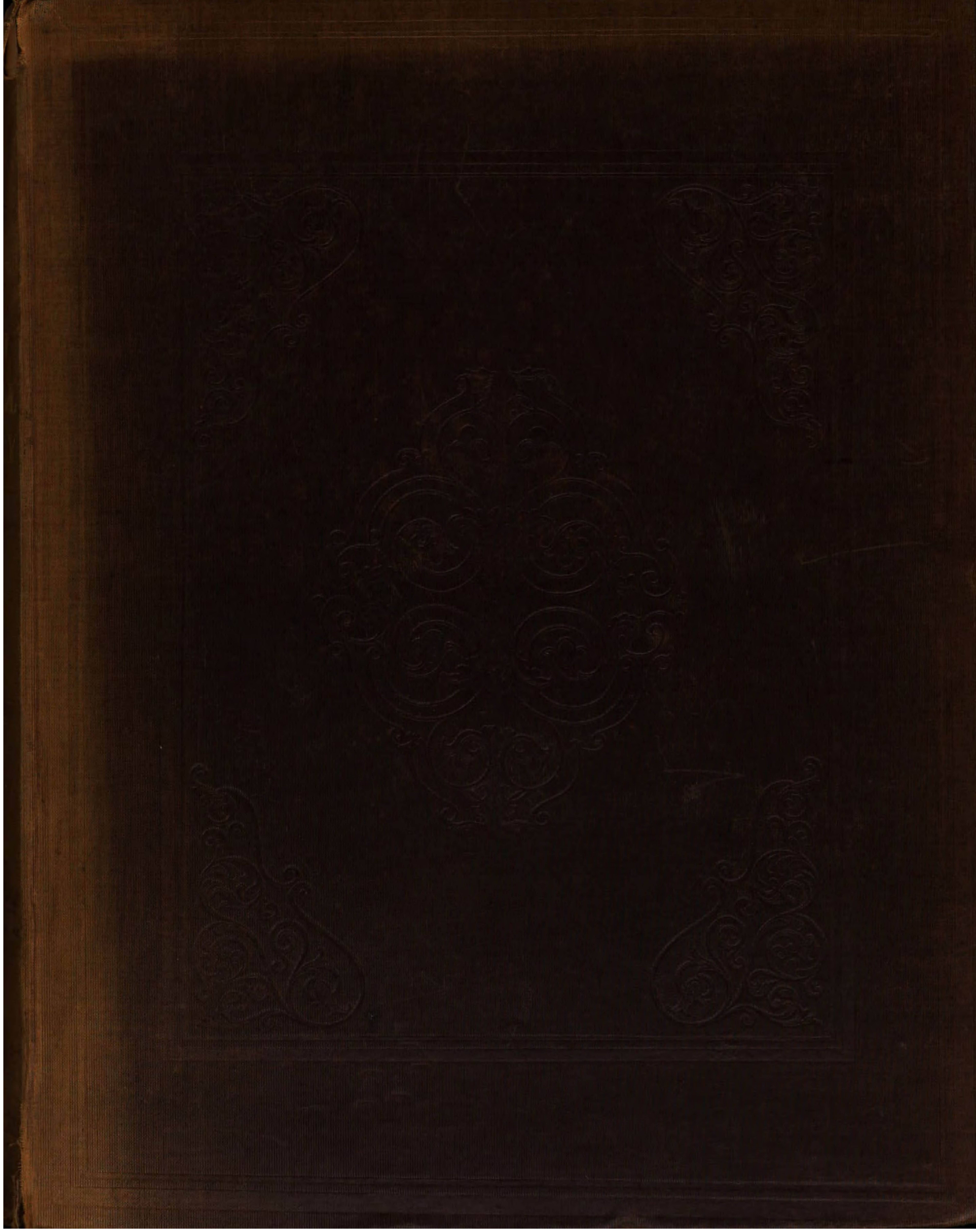




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AN
ANALYTICAL DICTIONARY
OF THE
ENGLISH LANGUAGE,

IN WHICH
THE WORDS ARE EXPLAINED IN THE ORDER OF THEIR NATURAL AFFINITY,
Independent of Alphabetical Arrangement ;
AND
THE SIGNIFICATION OF EACH IS TRACED FROM ITS ETYMOLOGY,
THE PRESENT MEANING BEING ACCOUNTED FOR, WHEN IT DIFFERS
FROM ITS FORMER ACCEPTATION :

THE WHOLE
EXHIBITING, IN ONE CONTINUED NARRATIVE, THE
ORIGIN, HISTORY, AND MODERN USAGE
OF THE EXISTING VOCABULARY OF THE ENGLISH TONGUE;
TO WHICH ARE ADDED,
AN INTRODUCTION, CONTAINING A NEW GRAMMAR OF THE LANGUAGE,
AND
AN ALPHABETICAL INDEX, FOR THE EASE OF CONSULTATION.

BY DAVID BOOTH.

A CORRECTED EDITION,

WITH AN APPENDIX ON THE METAPHORICAL GENDERS OF ENGLISH SUBSTANTIVES.

LONDON:
SIMPKIN, MARSHALL, AND CO.
STATIONERS' HALL COURT.

1836

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1886

P R E F A C E.

THE ANALYTICAL DICTIONARY was originally announced for publication in twelve successive Parts, six of which are here produced. These, though not including the whole of the English Vocabulary, complete a Volume that, by means of its General Index, may be read and consulted as an independent work. The following Prospectus was circulated along with Part I.; and the purchasers will now be enabled to judge how far its promises have been fulfilled:

SOME apology seems requisite for attempting to increase the number of Dictionaries of the English Language. The task of a Lexicographer is proverbially laborious, but labour does not necessarily imply improvement, and books may be multiplied without any advantage to mankind. Neither, then, boasting of its merits nor pleading peculiar circumstances in extenuation of its faults, the following is given as an outline of the plan of the performance.

The thoughts of the human mind are expressed by articulated sounds. In the written languages of Europe, words are conventional marks that indicate these sounds, and thereby recall to memory the associated ideas. Simplicity of thought will produce simplicity of expression, and hence the

individual impulses of the mind will be marked by monosyllables. Two or more simple impressions form what is termed a complex idea, which is expressed by as many primitive words. If this complex idea be of general recurrence, the syllables by which it is denoted will, by habit of pronunciation, be joined together, so as to form a compound word with different articulations. All this is hypothesis, but we find it confirmed by the analysis of the languages with which we are acquainted.

In conformity, therefore, with this theory, words of one syllable are to be considered as primitives, unless, from a complexity of signification and probable etymology, any of them shall appear to have been, originally, polysyllables, contracted by the pronunciation of aftertimes. And, on the other hand, every word of more than one syllable will be considered as a compound, formed by the conjunction of two or more simple words: thus, *gold* and *smith* are primitives, forming together the complex term *goldsmith*, the signification of which may be easily deduced from the parts of its composition.

While we confine our attention to those polysyllables which are made up of words in general use, their composition appears evident; but living tongues are in a state of perpetual fluctuation: foreign words are gradually adopted, while many of the natives are suffered to slide into oblivion, and hence the compounds remain, though their formatives may be no more. The sources of this influx may generally be traced to the imagined necessity of literary men. They become enamoured of languages that have been acquired with difficulty, and the word which they suppose too vulgar, or antiquated, in their mother tongue, is supplanted by another, known only in writings that have survived the wreck of ages. During some centuries, immediately previous to the invention of printing, Science, immured in the gloom of a monastery, seemed an alien in the land of her residence. She appeared in a garb which concealed her from the knowledge of the vulgar, or, if she deigned

to assume the dress of her country, it was so disfigured by the trappings of antiquity as to be known only to a few.

From these causes has arisen almost the whole of the difficulty in composing an Explanatory Dictionary; and this the Author hopes to obviate, in part, by attempting to analyze the word, to be explained, into its constituent principles. For this purpose he has judged it most eligible to arrange the words into classes, placing under one head all that are derived from the same root: thus, when the word MAN is sufficiently explained, its various compounds follow, such as *manful*, *manly*, *manhood*, *unmanly*, &c. When the fundamental part, or root, is not found in its simple state in the English language, (as in the case of *homicide*, *humanity*, &c. from the Latin *HOMO*,) search is made in other tongues where it is usually discovered. Where this search has been made in vain, the idea expressed by the fundamental syllable is gathered from a comparison of its compounds.

In the formation of English polysyllables there is a considerable degree of regularity. The signification of the primitive word is varied by the addition of a pretty extensive list of Prepositions and Terminations, such as *ad*, *con*, *sub*,—*ary*, *ation*, *ment*, &c. These are words as susceptible of definition as any other; but their explanation, (or how they modify the original idea,) if given wherever they occur, would tend only to swell the work by useless tautology. These, therefore, with a Grammar of the language, will form the INTRODUCTION.

Nothing is more necessary, nor is there any point in which Dictionaries are more defective, than a rigid accuracy of definition. To tell us that to ABANDON is *to give up*, *resign*, or *quit*,—*to desert*, *to forsake*, is to tell us nothing, unless we are to believe that all these expressions are *synonymous*. A number of words are huddled together which have a certain degree of resemblance, from a particular point of view, but the nicer shades of dis-

crimination are neglected. To assert that the present Work will excel its predecessors, might be censured as unpardonable vanity; and yet, if it be found to contain no improvement in this respect, the Author must confess that his labour has been in vain.

A marked feature in the plan of this Dictionary, and that which will distinguish it from every other that has hitherto appeared, is its perfect freedom from the fetters of Alphabetical arrangement. In consequence of this emancipation, the Author is persuaded that he has been enabled materially to improve his definitions, both as to correctness and to perspicuity, while the ease of consultation will be sufficiently provided for by an INDEX. By the ordinary arrangement, words that have the most intimate connexion in their nature, or in their etymology, are often separated by hundreds of pages. No subject, however interesting, can be dwelt upon for a moment:—the thread of thought is continually cut asunder by the inexorable battalions of rank and file; and the whole frame of language, which might exhibit no imperfect history of the human mind, is so torn and disjointed that we view it with pain. All is chaos without a ray of creative light:—the lamps of genius are broken into atoms. Who ever read ten successive pages of a Dictionary, without the feeling of lassitude or the approach of sleep? It is not thus that language should be taught; and the Writer will certainly feel mortified at his want of success, if the Reader of the Analytical Dictionary shall not be interested in the perusal, as well as benefited by the consultation.

With respect to the Author's ability to execute the task which he has undertaken, it will not be expected that he himself should speak. It is now sixteen years since he first published an Introduction to this Analytical Dictionary. The Introduction was favourably received, and the Part of the Dictionary, now published, may be considered as a specimen of the whole. In a Work of research, improvement might be expected in proportion to the procrastination of its appearance: but human life has only a limited duration;

and, whatever may be the estimation of the merit of his Book, the Author will scarcely be accused of having too hastily obtruded it upon the public, when it is known that he has laboured for its perfection during a period of more than twenty years.

London, May, 1822.

The long intervals, between the appearance of the several Parts, were the consequence of its being the Author's Book, which deprived it of the facilities of publication that belong to the capital and credit of the Trade. The returns for those piece-meal issues had to be waited for; and, after all, left little to the writer beyond the empty praise which friends and critics, partial and indulgent, were willing to bestow. Whether or not the completion of this Volume, by rendering the work better known, will encourage the more expeditious publication of the second, remains to be seen; but, at all events, the Author feels gratified that he has been enabled to give so much of his long-cherished work to the world, in a state fitted for consultation.

London, July, 1835.

and, whatever may be the estimation of the merit of his book, the Author will scarcely be regarded as having too hastily obtained it upon the public, when it is known that he has laboured for its perfection during a period of more than twenty years.

London, May, 1823.

The long intervals between the appearance of the several Parts were the consequence of its being the Author's object, which he pursued it of the facilities of publication that belong to the capital and credit of the Trade. The returns for those piece-meal issues had to be waited for; and after all but little to the writer beyond the copy price which friends and critics, partial and indulgent, were willing to bestow. Whether or not the completion of this Volume by rendering the work better known will encourage the more expedition publication of the second, remains to be seen; but at all events, the Author feels gratified that he has been enabled to give so much of his long-cherished work to the world, in a state fitted for consultation.

London, July, 1825.

ANALYTICAL DICTIONARY.

INTRODUCTION.

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ANALYTICAL DICTIONARY.

INTRODUCTION.

THE sensations of the mind flow in uninterrupted succession like the waters of a stream; but the greater part flit along without leaving a trace behind, and, in so far, the ever-shifting scene of nature is reflected by an unconscious mirror. When our attention is merely roused, without the overwhelming stimulants of pleasure or of pain, we are said to reflect. We divide the panorama into portions, each of which is termed an idea. These, again, are subdivided into smaller portions, which we call simple ideas. We compare them with one another, and the relative feeling which this comparison excites is termed judgment. But, while this operation is going on, the things themselves, to which we instinctively refer as realities, have passed away, and the ideas that remain—those shadows of a shade—are the objects of our contemplation in the fairy land of Memory. When these ideas sit lightly on the mind, we amuse ourselves with placing them in playful or fantastic combinations; and the new pictures, or images, that are so formed, are said to be the work of Imagination. Hope and Fear, likewise, call in the aid of Imagination to form their phantoms of the future, which, in their turn, elevate or depress the mind.

The varieties of thought (or, as they are generally termed, the operations of the mind,) exist solely in the individual; but man is a sociable animal, and loves to communicate with his kind. His laugh of joy and his groan of sorrow excite sympathetic feelings in the breasts of other men; and the pleasure of participation, or the hope of relief, induces him to endeavour, by means of various tones and gestures, to make known the feelings by which he is affected. This may be conceived to have been the origin of language, if it had an origin,—if, as some of our greatest etymologists have believed, man wandered, for a time, upon the earth a speechless savage,—a time in which, we may as reasonably suppose, sheep had not learned to bleat, dogs to bark, swallows to twitter, nor nightingales to sing.

However such things may have been, man, at present, wherever we find

him,—in every country and in every clime,—has a language by which he communicates, more or less accurately, the thoughts of his mind. This language is understood by the whole of the tribe with which he is associated : beyond, there are other tribes and other tongues.

The conventional sounds requisite for the oral communication of ideas in any particular society are easily acquired, and may be conceived to have been coeval with such society ; but the transmission of thought to a distance must have presented many obstacles. The obvious method of sending a verbal communication through the medium of a messenger, besides the risk of misinterpretation through mistake or design, was incompatible with secrecy ; and it is, therefore, extremely probable that the earlier conventional symbols of thought were invented for the same purpose as the cipher-writing of the present day. Among small tribes those symbols would be useless, because the individuals, being seldom for any length of time asunder, would not feel the necessity of distant correspondence ; but, when a multitude of such tribes are conglomerated into a nation, under a general language and a common government, a connexion exists among the subordinate rulers which calls forth the invention of the signs of thought. Rude these may be, but, in some form or other, they become necessary. What is necessary will soon be accomplished, as far as man has the power ; and, accordingly, we see it exemplified in the pictorial annals of Mexico and the Quipos of Peru.

Every simple word expresses (or ought to express) an idea ; and if two or more persons agree to make a written mark, or character, which shall always be associated in the memory with that word, the first step will be made towards a written language. Characters may be invented or compounded for all other words, (whether roots or derivatives,) differing more or less from each other as the words which they represent ; and these, selected and arranged in the order in which they are spoken, will convey, through the eye, the same thought which might otherwise be given to the ear. The characters would, indeed, be numerous, but the object is attainable ; for this is the fundamental principle of the written language of China. If, as is generally asserted, the simpler characters of the Chinese (which, being appropriated to natural objects and their relations, may be considered as the roots of their language,) had originally a similarity of form to the objects that they were meant to represent ; this, however rude the resemblance, would have materially assisted in recalling ideas to the memory, or in suggesting them to the understanding.

Alphabetical writing was, doubtless, a subsequent invention, but its superiority over that of the Chinese has been much exaggerated. Every simple word may be considered as a simple character, formed by a certain number of separate strokes or marks : and, therefore, as far as rapidity of writing is con-

cerned, there is no improvement. But the great distinction is, that each of the marks (or letters) that constitute a word is meant to be associated in the memory with a particular inflexion of the voice ; so that, if the alphabet were perfect, the rapid and successive utterance of those inflexions, in the order in which they are written, would in all cases produce the sound of the word ; thus, *brand* is an instantaneous union of the articulations represented by the letters *b, r, a, n, and d*.

In order that this kind of writing should have all its advantages, it is requisite that every vowel and every consonant of the alphabet should have its fixed and appropriate sound, and that these sounds should be as numerous as the several inflexions of the language ; but this, in the English tongue, is far from being the case : for the forty to fifty sounds of which it is composed must be expressed by twenty-six letters, and even some of these are duplicates. The Roman alphabet, which we have adopted, is unfitted for our purpose ; and the shifts to which we have been put, by giving each vowel three or four different sounds, and the junction of consonants to form new letters, together with the changes of our speech in the progress of time, have rendered our written language almost useless as a sign of modern pronunciation. Its supposed advantage over conventional characters, in directly recalling ideas, is even doubtful ; for the letters *one eighth* have little more connexion with the spoken language than the symbol $\frac{1}{8}$: both are pronounced alike, but neither has the advantage of suggesting the pronunciation. Symbols, indeed, are preferable to words in which a portion of the letters have ceased to be vocal ; because they form a sort of universal language. The figures of arithmetic, for instance, are significant to all the inhabitants of Europe, although they have no mark of sound, each person pronouncing them in the dialect of his own country.

In languages, such as the Spanish and German, where every letter is pronounced, and almost invariably with the same sound, it may be readily believed that the orthography constitutes the medium by which the word recalls the idea ; but this, in the English tongue, is very uncertain ; and there is one circumstance, of frequent occurrence, which might suggest a doubt as to this second-hand sort of transmission of thought : when we hesitate respecting the orthography of a word, we recognise it at once from its appearance when written. In such cases, it is evident that the idea is associated with the general shape, or contour, of the word, as if it were a single character.

This much we have thought proper to premise on the origin of written language ; but, whether the characters be mute or vocal, they ought equally to follow an order of succession that shall be intelligible to the reader, and, at the same time, shall best answer the intention of the writer. That succession

is perspicuous when it is consonant with the train of thought. When the sounds flow easily from the mouth of the speaker, and fall pleasantly on the ear of the hearer, it is harmonious. The direction in which it proceeds is of less consequence. The Chinese begin at the right hand of the page, and read in perpendicular lines, from top to bottom; so that their books (or collections of leaves) begin where ours end, and end where ours begin. The Hebrew and Arabic languages follow a similar order, except that the lines run across the page, beginning at the top, and reading from right to left. Some ancient Greek inscriptions were written also in horizontal lines; but alternately from right to left, and from left to right, in imitation of the furrows of a field ploughed by oxen. The form of the characters was consequently reversed in every succeeding line; a mode of writing which was termed **BOUSTROPHEDON**, from *bous*, a bullock, and *strepho*, I turn.

OF ALPHABETS.

Alphabets, as far as they represent sounds, are dependent upon the organs of the human voice, and vary, in different nations, by being adapted more particularly to one or other of those organs: thus, we find that, among some nations, the gutturals are more predominant, while others are more accustomed to the labials, or to the nasal sounds. "The vocal instrument," says M. de Gebelin, "is the assemblage of organs, by means of which man communicates his ideas by speech, and expresses his sensations by voice and song. These organs are numerous, and compose a very complicated instrument, which unites all the advantages of wind instruments, such as the flute; of stringed instruments, such as the violin; and of keyed instruments, such as the organ. The last of these, which, of all the musical instruments invented by man, is the most sonorous and the most varied, approaches the nearest to the human voice. Like the organ, the vocal instrument has its bellows, its windchest, its pipes, and its stops. The bellows are the lungs; the pipes are the throat and the nostrils; the cavity of the mouth is the windchest; and its interior divisions are the stops. This instrument furnishes man with simple sounds, such as voice and song, and with representative sounds, or modifications of the voice, such as vowels and consonants."

The **WINDPIPE** (*TRACHEA* of the anatomists) is that tube through which the air passes and repasses to and from the lungs, the lower extremity branching to the two separate lobes. The upper part of this passage is terminated, at the root of the tongue, by a short elastic tube, formed of moveable, but united, cartilages. This tube is the **LARYNX** (a Greek name for the throat), and forms

the protuberance, on the forepart of the neck, called ADAM'S APPLE, from the whimsical idea that a part of the forbidden fruit stuck in his throat. A sub-variety of the Lemon has received the same designation.

The *GLOTTIS*, or opening of the larynx, is contractible, or may be altogether shut, at pleasure, by means of muscles which are its lips. This allows the air from the lungs to issue with more or less force, producing, in its efforts for passage, the vibrations which are heard in vocal sounds. These sounds, however, when coming from the glottis, are merely tones, distinguishable only into grave or acute, according as the aperture is open or contracted. The modification of these tones into ARTICULATIONS (or *jointed* sounds), by means of the interposition and stops of the other organs, is SPEECH. VOICE (Latin *vox*) is simply a sound proceeding from the mouth of a living being.

The chief organ employed to modify tones into speech is that soft, muscular, and moveable body, the TONGUE; and hence the name of that organ has been given, by many nations, to the collection of conventional sounds by which man communicates his thoughts to man. It is thus, for example, with the Greek *glossa*, the Latin *lingua*, and the French *langue*, from which our word LANGUAGE is more immediately derived. But the throat, teeth, nostrils, and lips, have also their several provinces in the articulation of the voice; and it was to distinguish to the eyes the various modes of those articulations that letters were invented. The whole of the letters used in the writing of any particular language is its ALPHABET; a compound taken from the names of the two first Greek letters, *alpha* and *beta*, in the same way in which children term it the A, B, C. What belongs to the alphabet is ALPHABETIC, or rather ALPHABETICAL, having the adverb ALPHABETICALLY.

The alphabets of modern Europe have been manifestly derived from those of the Greeks and Romans, who confessedly received their characters from the Phœnicians. The latter are said to have been preceded by the Chaldeans; and beyond these the origin of letters is lost in the mists of antiquity. The ingenious and praiseworthy labours to discover an alphabet among the pictured characters of Egyptian monuments have not, hitherto, been crowned with the success which they deserve.

The number of letters in every alphabet ought to correspond with the number of sounds and stops,—or, in other words, with the number of vowels and consonants,—in the speech of the nation for which it is formed. This, however, seldom happens; for alphabets have been generally adoptive, and the language of one nation always differs in some degree from that of another. The early Greeks had only sixteen letters; the old Runic, or Icelandic, alphabet contained also sixteen; and the same number composed that of the ancient Irish,

The names of the letters of some alphabets are significant; a circumstance which has led many to believe that they were originally formed from characters that, like the Chinese, were representative of things. Thus, in the Hebrew, *Aleph* (א) signifies an ox; *Beth* (ב), a booth; *Gimel* (ג), a camel, &c. In the Icelandic, *Fie* (F) is a flock; *Ur* (U), a torrent; *Duss* (D), mountain spirits, &c. The Irish alphabet is termed *Wood*; and its letters are each denominated by the name of a shrub or tree: thus, *Ailm* (A) is an elm; *Beth* (B) is birch; *Col* (C) is hazel, and so of the others. Such names would seem, at first sight, to connect alphabetical with picture writing; but the association of the letters with the initial articulation of certain words had probably no other design than to fix the power of the letter more firmly in the memory, in the same manner as we teach our children, both by the eye and the ear, to say B, bull; C, cat; D, dog; F, fox; G, goat, &c.

Setting aside some doubtful pretensions, it does not appear that any of the countries of Europe, exclusive of Italy and Greece, possessed a national alphabet previous to their conversion to Christianity. The spirit of proselytism aided the extension of letters; for, as the religious appeal was made to books that were written in a foreign tongue, it became, in general, necessary that the bishops and monks should be acquainted with other languages than their own. Perhaps this, in its turn, was favorable to the spread of the new doctrines. The manuscripts which they were thus compelled to study, as evidence of their faith, were also the repositories of a large stock of human knowledge; and it may readily be believed, that the comparatively learned propagators of the gospel would, speedily, gain the ascendancy over an ignorant pagan priesthood.

The languages of Europe are usually arranged into five divisions: the Celtic, the Teutonic, the Slavonic, the Latin, and the Finnish; of one or other of which each particular tongue is merely a dialect. According to Dr. Murray, these have proceeded from "five different races of men, which, though originally from a common and single stock, have long ceased to know, or acknowledge, their affinity." "The primary tribes of Europe," says he, "are, as is generally known, 1st, the *CELTÆ*, ancestors of the Irish and Scotch; the *Cymri*, progenitors of the Welsh, Cornish, and Armoricans; 2d, the *TEUTONES*, ancestors of the Goths, Scandinavians, Saxons, Dutch, and all the German nations; 3d, the *SAUROMATÆ*, or *SLAVI*, whose descendants are the Russians, Poles, Bohemians, and Croatians; 4th, the *GREEKS* and *ROMANS*, whose posterity still possesses the south of Europe; and 5th, the *FINNI*, ancestors of the Laplanders, and of a variety of small nations in the north: the *Avares*, or *Hungarians*, have been classed in this division."

Of those divisions, the modern English is, assuredly, a dialect of the Teu-

tonic, although considerably corrupted by the intermixture of Latin and the Norman French. The Anglo-Saxons and the ancient Dutch are supposed to have been the same people. These and other German tribes successively landed in Britain, and dispossessed the Celts of the fairest portion of the island. Although their language was essentially the same, the dialects were different. That difference was continued by the subdivisions of the government during the Heptarchy, as yet appears in the pronunciation of the several counties of England; while the inveterate hostility between the northern and southern kingdoms separated, not only the spoken, but the written, language of Scotland from that of England. The Norman conquest changed the form of the English tongue, and the Saxon gradually became one of the dead languages. From the manuscripts that were preserved, Grammars and Dictionaries (far from perfect) have been constructed; and these, compared with the living dialects of the Teutonic, are valuable sources of etymology.

But the Saxon (and consequently the English) is materially illustrated by the discovery, in 1597, of the *CODEX ARGENTEUS*, a manuscript of the four Gospels, so called because it is written in *silver* letters. It is believed to have been translated from the Greek, at the close of the fourth century, by Ulphilas, the first bishop of the Visigoths (or Mœsogoths), in a character invented by him, and is certainly the oldest specimen of the Gothic language in existence. Another fragment of this translation of the New Testament has been since found; and the whole, with a partial analysis of the language, has been published. We shall here insert the alphabet, in comparison with the Saxon. It is obviously formed from the Greek capitals, with a few alterations adapted to the Gothic sounds. The Saxon, with like exceptions, is similar to the Roman character.

INTRODUCTION.

ANGLO-SAXON LETTERS.			MÆSO-GOTHIC LETTERS.		
Form.		Power.	Form.		Power.
Ǽ	a	a	ⱱ	a	a
B	b	b	Ɱ	b	b
ƿ	c	k	*	*	*
D	ð	d	ⱦ	d	d
ƿ	e	e	ⱥ	e	e
F	f	f	ⱦ	f	f
ƿ	g	g	ⱦ	g	g
h	h	h	h	h	h
*	*	*	ⱦ	hw	hw
I	i	i	i	i	i, but in the beginning of words, i.
*	*	*	ⱦ	j	j, like the French <i>jour</i> , or y in [your,
K	k	k	ⱦ	k	k
L	l	l	ⱦ	l	l
ƿ	m	m	M	m	m
N	n	n	N	n	n
O	o	o	ⱦ	o	o
P	p	p	ⱦ	p	p
*	*	*	u	u	u
R	r	r	ⱦ	u	u
s	r	s	ⱦ	u	u
T	τ	t	ⱦ	u	u
ƿ	ð	th	ⱦ	u	u
U	u	u	ⱦ	u	u
ƿ	p	w	ⱦ	u	u
X	x	x	ⱦ	u	u
Y	y	i	ⱦ	u	u
Z	z	z	ⱦ	u	u

To the Saxon characters may be added ȝ, *and*; þ, *that*; and t, *or*.

We have copied the powers of the letters from Lye's Saxon and Gothic Grammar, without pretending to vouch for their accuracy; for the true pronunciation of a dead language is always uncertain. In the present case, we can only refer to the kindred Teutonic tongues; and these, unfortunately, differ from one another in their mode of utterance. The Saxon ƿ, in the preceding alphabet, is said to have the power of *k*; but Ben Jonson, who lived two hundred years ago, says that "the English Saxons gave this letter the weaker force of *chi*, or the Italian *c*, as in *capel*, *canc*, *cild*, *cyrce*, which were pronounced, *chapel*, *chance*, *child*, *church*." Other grammarians do not hesitate to

say that the Saxon *c* was directly borrowed from the Italian ; limiting, however, its peculiar sound of *ch* to its preceding *e* or *i*. But this is endeavouring partially to accommodate the Saxon sounds to the English pronunciation of the present day, without regard to the other sister dialects, or even to the differences among the Saxons themselves. The Scotch, for instance, call a *church* a *kirk* ; the Dutch say *een kerk* ; the Danes, *en kirke* ; the Swedes, *en kyrka* ; and the Germans, *eine kirche*. When we speak of their pronunciation, we should always remember that the Saxons were different tribes, and that they had their different dialects, as we yet have at the present day. Neither were those consolidated, as now, into one general court language : for a long period they had seven courts and seven kingdoms. In the Dictionaries, which have been compiled from various manuscripts, the orthography is quite unsettled. The word which we have translated *church*, is written *circ*, *circe*, *ciric*, *cȳrc*, *cȳrca*, and *cȳric* : all, probably, from *circul*, a circle ; which we certainly should not pronounce *chirchul*. The fact seems to be, that the Saxon *c*, like our *c* and *ch*, had different offices to perform, which we are left to distinguish as we please.

In the Saxon small alphabet there are two characters (ʒ and þ) for the English *th*, which Jonson thinks were separately applied to its twofold power. “ And in this,” says he, “ consists the greatest difficultie of our *Alphabet* and true writing ; since wee have lost the Saxon Characters ʒ and þ, that distinguish the ʒe, ʒou, ʒine, ʒo, from þick, þin, þred, þrive.” This original distinction between ʒ and þ was also noticed by Spelman ; but he reverses the order of Jonson, and then adds, that they were confounded by the copyists : probably because the sounds themselves were so confounded, according with the residence of the writer. When that alphabet was superseded by the old English, or Black letter, p (y), as being the likeliest in form, was often substituted for the Saxon þ (*th*) ; and hence, in early printed works, we see p^e for the, p^t for that, and other similar contractions. The Black-letter compound cp (a contraction for *quoth*, *saith*,) is made up of q and þ.

The Gothic Ⓢ has no corresponding character in any other alphabet with which we are acquainted. The Saxons supplied its place with *hw*, which we have absurdly turned into *wh*. The Latin *qu* appears to have been a similar, if not the same, sound ; for, in order to translate Latin words with this initial into English, we have, in many cases, only to change the *qu* into the softer sound *wh*, when the meaning will be apparent : thus, *qui* is who ; *quid* is what ; *quando* is when, &c. The old Scotch authors always wrote *quh* for *wh*, as *quhen* for when ; *quhairfor* for wherefore, &c.

From these passing remarks, it plainly appears that there are differences of pronunciation of the same original sound which require a change in the alphabet ; and that these changes are in some cases denoted by new letters, and in

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others by combining the powers of two, or more, of the characters already employed. Much of the difficulty in the study of kindred tongues proceeds from this cause alone; and we will, therefore, now endeavour to investigate the laws by which the organs of speech, and consequently the articulations of the human voice, deviate from one form into another, until they cease to be recognised as having had the same origin. Previously, however, as we shall have occasion frequently to refer to the Greek throughout the whole course of the work; and as we have judged it better to print the words of that language in the Roman character, we insert the alphabet of the Greeks, with the powers of the letters, as far as is generally understood or believed.

GREEK ALPHABET.

Names.	Capitals.	Small.	Power.
Alpha	A	α	a
Beta	B	β, β	b
Gamma	Γ	γ, γ	g hard, as in <i>good</i>
Delta	Δ	δ	d
Epsilon	E	ε	e short
*Zeta	Z	ζ, ζ	z
*Eta	H	η	ee, or e long
*Theta	Θ	θ, θ	th
Iota	I	ι	i
Kappa	K	κ	k
Lambda	Λ	λ	l
Mu	M	μ	m
Nu	N	ν	n
*Xi	Ξ	ξ	x
Omicron	O	ο	o short
Pi	Π, Π	π, π	p
Rho	P	ρ, ρ, ρ	r
Sigma	Σ, C	σ, σ, σ (final)	s
Tau	T	τ, τ	t
Upsilon	Υ	υ	u, or y
*Phi	Φ	φ	ph, sounded as f
*Chi	X	χ	ch hard, as in <i>chord</i> , like k
*Psi	Ψ	ψ	ps
*Omega	Ω	ω	o long.

According to the historians, Cadmus, about fifteen hundred years before the Christian era, established himself in Greece, with a colony of Phœnicians,

and gave to the ancient inhabitants the alphabet of his tribe. Whether or not that was the introduction of written language among the Pelasgi, is matter of dispute; but, if there ever existed a Pelasgian alphabet, it has not been transmitted to our times. The Greeks, being under separate governments, had different dialects, some of which required characters to denote sounds that were never heard in the other states. Of the twenty-four letters above written, the eight which are marked by asterisks were long peculiar to the Ionians. The Athenians had, then, only sixteen letters; nor was the alphabet, as it now stands, generally adopted in Greece until the time of Euripides. The Eta (H) was originally a guttural; and, when it came to represent the long *e*, its place, as a *rough breathing*, was supplied by a mark (´), which is termed an *ASPIRATE*, from the Latin *spiro*, I breathe: thus, ὅρος (a boundary) was pronounced *horos*; and ῥέω (I flow) was *rheo*. The Latin and Gothic tongues have preserved the H in their orthography, though some dialects of the latter have, in most cases, discarded its *ASPIRATED* sound.

CLASSIFICATION OF LETTERS.

Letters are usually divided into *VOWELS* (Latin *vocales*, from *vox*, a voice,) and *CONSONANTS*, (Latin *con sonantes*, sounding together,) because the former are *vocal* and have a continuous sound, while the latter are stops rather than sounds, and require the addition of vowels to render them audible. This last definition, however, is imperfect; because it excludes certain letters, such as *l, r, s, &c.* which are generally ranked among the consonants. The following distinction, drawn by Holder, in his “*Elements of Speech*,” seems to be unexceptionable:

“All articulation is made *within* the mouth, from the throat to the lips inclusively, and is differenced partly by the organs and several parts of organs used in it; and partly by the manner and degree of articulating: which latter is either by *appulse*, i. e. when one of the moveable organs toucheth, and rests upon some of those that are immoveable; or else only by inclination of the moveable organ to the immoveable, *without appulse*, the passage through the mouth remaining free and open. If there be no appulse of one organ to another, the letters, by several other postures and inclinations of the organs, are *vowels*. But when there is an appulse of one organ to another, the letters which are so framed are *consonants*. Again, the appulse is either *plenary* and *occlude*, so as wholly to preclude all passage of breath or voice through the mouth; or else *partial* and *pervious*, so as to give them some passage out of the mouth: and this latter affects the sounds divers ways, giving it a lisping,

or *hissing*, or else emitting it smooth, or else jarring."—"The *vowels* are made by a free passage of *breath vocalized* through the cavity of the mouth, without any appulse of the organs; the said cavities being differently shaped by the postures of the throat, tongue, and lips, some or more of them, but chiefly of the tongue."

The vowels, being formed by the greater or less opening of the mouth, from the greatest expansion to the narrowest contraction, may be considered, abstractedly, as indefinite in number, but, as in the subdivisions of the octave, there are only certain tones that are distinguishable by an ordinary ear. The writers of Pronouncing Dictionaries have confused the nomenclature of vowels, by dividing them into *longs* and *shorts*. A vowel is a musical note, and holds the same place in the gamut whether its sound be shortened or protracted; varying only with the time in which we dwell upon its utterance before it is shut by the succeeding vowel or consonant.

The German vowels are eight in number, and form the most regular series with which we are acquainted. The simple characters are only five, viz. *a*, *e*, *i*, *o*, and *u*; but there are three interjected sounds, denoted by *ae*, *oe*, and *ue*, which make up the number above mentioned:

The German *a* has the sound of our *a* in *far*.
ae is equivalent to the vowel sound in *fate*.
e is like the English *e* in *end*.
i is like *ee* in *feel*.
o is like *o* in *port*.
oe is like the Scotch *oo* in *good*, or the French vowels in *cœur*.
u is the English *u* in *bull*.
ue is a sound between *u* and *e*, something like our *i* in *pin*.

When the sound is meant to be lengthened, the vowel is either repeated or it is followed by a silent *h*: thus, the English word *bar* would be expressed in German letters by *bahr*.

The vowel sounds of modern English are so irregularly characterised as to be difficult to be distinguished even by the natives themselves; so much so, that a Pronouncing Dictionary is almost a necessary appendage to every library. Pronunciation is fortunately no part of our undertaking; nor, if it were, could we do better than reprint what has been already published. Our remarks on the powers of the letters are entirely subservient to Etymology; and the German vowels are quoted for the sake of comparison, because the characters by which they are designated always preserve an uniformity of sound. This, too, was probably the case in the best dialects of the Saxon;

for that *a*, *e*, *i*, *o*, and *u*, are vowels, is the tradition of ages, as they still are in pure Scotch, where their sounds are the same as in the German. In the present pronunciation of the English alphabet, *i* and *u* are diphthongs; the former being a rapid utterance of *a-e* (the vowel *a* in father and *e* in me), and the latter of *e-u* (the *e* in me and the *u* in bull).

The word **DIPHTHONG** (which denotes the instantaneous succession of two vowel sounds) is a Greek compound of *dis*, twice, and *phthoggos* (pronounced *phthongos*), a sound. *W* and *Y* are *u* and *i*, under peculiar circumstances. The first, as the name imports, is a double *u*, and the latter is double *i*, giving *i* the Scotch sound of *ee*. The *u*, or *U*, was formerly the same as *v* or *V*, and the *W* was at first *VV*. The double *i* was written *ii*, and, when terminating words, the last *i* was lengthened into *j*, and thus *ij* became *y*. A dot is placed over the Saxon *ȳ*; and there are generally two dots put over the German *y* in the written character. The *ij*, as a double *i*, appears in the Roman numerals of our early printed books: thus seven is marked *vij*. Capitals are called, in Scotland, double letters; because *duplicates* of the small Roman letter were used at the beginnings of paragraphs, before the large letters, or capitals, were introduced. This appears occasionally in some of Caxton's prefaces, which were published about the year 1480, where *For* is printed *ffor*; *Femina*, *ffemina*, &c. An edition of Chaucer, by Caxton, in the King's library, is said to have been printed in 1475 or 1476; and the reason assigned for referring it to that date is, "that it has neither capitals, initials, nor signatures."

The *w* and *y*, which some grammarians rank among the consonants, were originally the initial vowels *u* and *i*, which assumed a new form when followed by another vowel to mark a diphthong. Thus the Saxon *iung* became *young*, and *uord* became *word*, having been probably pronounced *i-ung* and *u-ord*, where the *i* and *u* were pure vowels, as in the German. At the close of a syllable, *y* has one or other of the sounds given to *i*. In *bounty*, *county*, &c. it is a vowel, and in *cry*, *try*, &c. it is a diphthong; while in *boy*, *joy*, *toy*, &c. it is simply *i* preceded by *o*. The *y* in words of Greek extraction is not genuine English, but merely takes the place of the upsilon, as *pyre* from *Πυρα*.

It is usual, in Pronouncing Dictionaries, to mark four sounds of the vowel *a*, which are heard in the words *fat*, *far*, *fate*, and *fall*. The two first differ only in length, the one having its accent on the consonant and the other on the vowel: thus, *fat'* and *fár*. The third sound is that of the German *ae*, and is supposed to be the same with the *ae* of the Latins; not a diphthong, as *a-e*, but a true vowel. This sound is also marked by *ai* or *ay*, and it will be found, on examination, that our ancestors always made the *a* be followed by *e*, *i*, or *y*, to express it. In *fate*, *made*, *pale*, and numerous words of similar orthography, the *e* follows the intervening consonant, but universally we have the Ger-

man sound of *ae*. In *paid, said, day, stay, &c.* *ai* and *ay* represent the same vowel. In the syllables of compound words, the final *e* is now occasionally withdrawn; but it is always understood, from its existing in the same word when less compounded: thus *station* and *relation* have the sound of *ae*, which appears in *state* and *relate*. The broad *a* in *call, fall, &c.* stands between *a* and *u*, and is often denoted by the union of these letters, as in *author, audience, caul, haul, taught, &c.*

The DIPHTHONGAL *i*, in *fine, pine, &c.* like the *a* in *fate* and *pate*, is also marked by a final *e*, which is sounded in the syllable as if written *fe-in, pe-in, &c.* The same may be said of the diphthongal *u* in *cube, tube, &c.* in which the *e* is pronounced as if it preceded the *u*. *Feud, lewd,* and some others, are so written. The final *e* of syllables in *o* serves to lengthen that vowel; so that *fore* and *note* are only extended sounds of the *o* in *for* and *not*, as if written *foer* and *noet*, with the *e* nearly silent. It merely throws the accent upon the vowel *o*, in place of upon the *r* and *t*. The final *e* in *here, mete,* and such like, performs a similar office, the words being pronounced as if written *heer* and *meet*. There is some reason to believe that the Saxon final *e* was vocal: the old English poets pronounce or suppress it at pleasure.

We have dwelt upon these distinctions of vowels, not for the purpose of teaching their pronunciation, which we are aware cannot thus be taught, but from etymological views, which will be afterwards apparent: besides, they point out certain orthographies that would otherwise be doubtful, and which, though rather prematurely, we shall here explain.

The final *e* in a syllable serves, as before mentioned, to throw back the accent upon the preceding vowel, instead of allowing it to rest on the intervening consonant; but, in compound words, this *e*, if followed by another vowel, has, in modern spelling, been discarded, (*having, comparing, &c.* being written, where formerly we had *haveing, compareing,* and similar words, at length,) and the place of the accent is known by the duplication or non-duplication of the consonant. When the consonant is doubled, the preceding vowel is always understood to have the short sound, as heard in *fat, net, pin, hop,* and *pun*. If the consonant in the accented syllable stands singly between two vowels, the preceding one has its lengthened sound, as in *fate, mete, pine, hope,* and *pule*. Hence we write *fatted* for *fat-ed*, and *fated* for *fate-ed*; *netted* for *net-ed*, and *meted* for *mete-ed*; *pinned* for *pin-ed*, and *pined* for *pine-ed*; *hopping* for *hop-ing*, and *hoping* for *hope-ing*; *punning* for *pun-ing*, and *puling* for *pule-ing*.

It will be observed that all the preceding examples are participles, and that class of words, unfortunately for young writers, is not to be found in the Dictionaries. The rule for the duplication, or non-duplication, of the consonant

before *ing*, *ed*, and other terminations beginning with a vowel, is general, but not universal. Some teachers consider the duplication as unnecessary after compound verbs, unless the accent be upon the concluding syllable, and therefore direct that *to counsel*, *to level*, *to worship*, and similar words, should have the participles *counseled*, *counseling*; *leveled*, *leveling*; *worshiped*, *worshiping*, in place of the more usual orthography, which doubles the consonant in all verbs that end in *l* or *p*. No one has yet ventured so to change the analogous nouns *counsellor*, *leveller*, and *worshipper*; and until that be done, the participles ought to follow the same rule. The duplication of *t*, as in *benefitting* for benefiting, and *combatting* for combating, is getting out of use.

In tracing etymologies, the vowels are reckoned of little or no account. They run one into another in the different dialects of a general language, as may be heard every day among the inhabitants of our several counties. The Greek *ai* became the Latin *æ*, and the terminations *os*, *e*, *on*, were transposed into *us*, *a*, *um*. In English, *o* was formerly used where we now have *a*; *hond* and *lond* being written for hand and land. *Band* and *bond* are both retained; and the verbs *to bind* and *to find* have the past tense *bound* and *found*. The conditionals of *may*, *will*, and *shall*, are *might*, *would*, and *should*. The adjective *old* is the Scotch *auld* and the German *alt*; and appears again in English, with a different vowel, in *eld* and *elder*. The Saxon orthography presents many curious specimens of these transformations. Mother (the Latin *mater*) is written *medder*, *meder*, *medyr*, *moder*, *modor*, and *modur*. The comparative degree of adjectives is formed by adding, indiscriminately, *ar*, *aer*, *er*, *or*, *ur*, or *yr*; and the superlative by *ast*, *æst*, *est*, *ist*, *ost*, *ust*, or *yst*.

The diphthongs are numerous, and equally interchangeable in the current of living tongues. The characters which mark these composite sounds are combined with little attention to consistency or regularity. *I* and *eye* represent the same diphthongal sound; *u*, *you*, and *ewe*, mark another; *ou* and *ow*, a third; and *oi* and *oy*, a fourth. The long *o* is expressed by the union of three other vowels in the word *beau*; and the diphthongal *u* is heard in *adieu*. These triple vowels are sometimes called TRIPHTHONGS, but improperly, for they do not combine three several sounds, as this Greek derivative implies. They are chiefly to be found in words of French extraction.

Consonants are either complete or partial stops of sounds. In the former case they are termed MUTES, and in the latter SEMIVOWELS. They are also denominated Labials, Dentals, Nasals, Palatals, or Gutturals, according as the lips, teeth, nostrils, palate, or the throat, is more particularly employed in their conformation. The line of division between vowels and consonants is not absolutely determined; for there is a sort of neutral ground which belongs

to neither. The initial *W* and *Y* are, as before mentioned, merely the vowels *u* (*oo*) and *i* (*ee*); but, when followed by another vowel, they constitute such a preceding pressure upon its sound as to have an effect similar to the consonants, some of which they will be found very much to resemble. *H* is a more forcible emission of the breath from the larynx than what is required for a simple sound, and therefore modifies a succeeding vowel, without any other appulse in the organs of speech. With the initial *w*, it forms the peculiar sound heard in *what*, *when*, &c. formerly mentioned. The English *H* is in some cases an *ASPIRATE*, and in others silent; but the distinctions appear to depend wholly upon custom, being subject to no general rule. *L*, *m*, *n*, and *r*, on account of their easy amalgamation with other consonants and with one another, have been termed *LIQUIDS*.

The consonants *p*, *b*, *m*, *f*, and *v*, are labials, of which *m*, *f*, and *v*, are semi-vowels, because admitting a half-continuous sound. *M* is also a nasal, being formed by allowing the sound, after striking against the inside of the lips, to pass through the nostrils. The soft *v* is nearly allied to the initial *w*, which, itself an *u*, (where the lips are nearly, but not completely, closed,) connects the labials with the vowels. The Greek ϕ , which we, in our derivatives, denote by an aspirated *p* (*ph*), is supposed to have had the same sound as *f*. The Germans have another labial, *pf*, which combines the sounds of *p* and *f*; forming a kind of *CONSONANTAL* diphthong, which the smoother-tongued inhabitants of the south of Europe find it difficult to pronounce: as in the word *pfaff*, a priest; or the still more intractable junction of letters in *pfropfzieher*, a corkscrew. There is an equally frightful conglomeration of consonants in many English words; but we get rid of their crash, when too troublesome, by not pronouncing them at all; whereas the Germans are obliged to notice every letter, either separately or in combination with others. When two or more consonants can be combined into one general sound, without any intermediate vowel, the same effect is produced as if they were one character. Thus, the word *womb* is a single syllable, though it is obviously composed of four sounds, those of the diphthong *wo* (*u-o*), and of the two consonants *m* and *b*.

Europeans consider the labials as the easiest to be pronounced of all the letters; and yet, extraordinary as it would seem, it has been ascertained that the Mohawk, or language of the Six Indian Nations, does not contain a single labial consonant. Dr. Jonathan Edwards, in his "Observations on the Language of the Muhhekaneen Indians," inserts the numerals (as far as ten) and the Pater-noster in that of the Mohawk tribes, to which he adds:

"The reader will observe, that there is not a single labial, either in the

numerals or Pater-noster of this language; and that, when they come to *amen*, from an aversion to shutting the lips, they change the *m* to *w*."

The dentals in our alphabet are *t*, *d*, *c* (soft), *s*, *z*,—*j*, *g* (soft), *l*, *r*, and *n*. The latter is also a nasal, the tongue pressing on the teeth, and causing the sound to issue through the nostrils. It will be observed that the soft *c* and *g* are merely duplicates of *s* and *j*. The *z* is the soft *s*, as it is pronounced between two vowels, as in *rose* and *zeal*; and the soft *c* is the hissing *s* (SERPENT LETTER), as appears in *cell* and *sell*. *S* (as well as *t* in *twine*, *twist*, &c.) combines with the initial *w* in such words as *swell* and *swim*; and, when written in the aspirated form (*sh*), it has the power of *s* prefixed to the initial *y*: so, *shall* and *shape* are pronounced as if written *syall* and *syape*. This *sh* is equivalent to the French *ch*, a compound character which we have adopted in *bench*, *launch*, &c. The German *schw*, compounded of *s*, *y*, and *w*, is heard in *schwarm*, a swarm; *schwert*, a sword; and many other words in that language. *S* prefixed to the diphthongal *u* is equivalent to *sy*, or to *zy*, according as it assumes the hissing or the soft sound. *Sure* and *pleasure* are examples.

The *j* (as well as soft *g*) combines the sounds of *dzy*; for *jest* and *gem* are pronounced as if written *dzyest* and *dzyem*. The French *j* and soft *g* are less hard than ours, having the power of *zy* without the preceding *d*; so that a Frenchman would pronounce the forementioned words *zyest* and *zyem*. These sounds easily fall into that of the initial *y*, becoming *yest* and *yem*; and thus the dentals become connected with the vowels.

The German *z* is equivalent to the English *ts*; and consequently *zimmer* (a chamber) is pronounced *tsimmer*, and *zin* (tin) is *tsinn*. The old English *ch* might be expressed by *tsy*; for *chair* has the sound of *tsyair*, and *child* of *tsyild*. The French *ch* (*sy*) has been already mentioned. There is a third *ch*, the Greek χ , used in words derived from that language, to which we have given the power of *k*; and a fourth *ch* is found among the Saxon, Scotch, and German gutturals: but it will be afterwards seen that all the four merge into one another. Of the double office of *th* we have already spoken, and shall have again to speak. The *th*, or aspirated *t*, gives no indication of either of those sounds. They are such as cannot be expressed by any conjunction of characters.

L and *r* are formed by similar appulses of the tongue, which, in the former, presses by its tip upon the upper gum; and, in the latter, just approaches so as to produce a tremulous vibration. These letters were, in many cases, aspirated by the Saxons, who wrote *hlaf*, a loaf; *hleap*, a leap; *hlid*, a lid;—*hracod*, ragged; *hrefn*, a raven; *hring*, a ring, &c. The Greeks had also their aspirated *r*, the sign of which, without its power, we preserve by the letters *rh*, in *rhapsody*, *rhetoric*, *rhyme*, and other derivatives from that language. *R*

has been called the *canine*, or DOG'S LETTER, because, when forcibly sounded, it resembles the snarling of that animal. The strong aspiration of *r* associates it with the gutturals.

The palatals and gutturals are so nearly allied, that we might have treated them as if they were a single class. The *k*, hard *c*, and *q*, have exactly the same power; but the latter being always followed by *u* and another vowel, as already stated, it may be considered as the palatal, or hard diphthongal, pronunciation of what *hw* is the guttural. *X* has a compound usage, sometimes equivalent to *gs*, and at other times to *ks*. The *g*, as in *gone* and *got*, is less hard than *k*, being formed farther back in the palate: behind this, the sounds are wholly guttural. The Greek *ch* has been already noticed.

Between *h* and *g* hard there have been interposed two guttural sounds, unknown to the modern English; but both of which were doubtless common to the Gothic and Anglo-Saxon, as they are to the modern Celtic and some of the Teutonic tongues. The *first* sound is merely a strong aspiration of *h*, with this difference, that, like every other consonant, it may terminate as well as begin a syllable. Were we to accent the *h* in the dissyllable *aha*, pronouncing it *ah'a*, in place of *áha*, we should have the sound in question. It is the German *ch* in *lachen*, *sprechen*, &c. and was simply *h* in the Saxon orthography, as is seen in *briht*, bright; *frihtan*, to frighten; and many other words. The *second* is the guttural *g*, as heard in the German *lager*, a camp; and seen in the Saxon aspirated *g*, in *burhg*, a burgh or city. Both these gutturals still exist in the Scotch dialect, though the distinction between them is not so well preserved as in the German. The *gh*, which, though now silent, still stands in so many words, bears ample testimony of its former power. It is the ghost of a departed guttural. The multitude of apparently useless letters which, on account of this and other causes, cover a great proportion of the page, gives a double feature to the English language: it is one thing to the eye, and another to the ear. The same sound is thus made to express different ideas, thereby generating a confusion which is not to be found in the cognate tongues. An example occurs to us in the words *wright*, *write*, *right*, and *rite*, each of which has preserved its originally separate pronunciation in the modern Scotch.

Of nasal sounds, the *m* and *n* have been already noticed. Their distinction is wholly between a less and a greater compression of vocalized air, when passing through the nostrils, compared with the cavity of the mouth. In the common pronunciation of *m*, the cavity is extended to the lips, while in the *n* it is shut at the gums. Both these sounds, however, may be produced without changing the capacity of the cavity, by varying the aperture of the emission: if both nostrils are open, the *m* is heard; and by shutting one we have

the *n*. To those who imagine that the characters of the first alphabet were shaped to the organs that produced them, it will not appear ridiculous to add, that the *m* and *n* have, respectively, some resemblance to the double and single nostril.

The French final *m* and *n* are often silent, serving only to give a slight nasal twang to the preceding vowel. In old French, the *n* was often followed by a *g*, which does not now appear: thus, *besoin* (need) was *besoing*; and *loin* (distant) was *loing*; perhaps akin to the adjective *long*, where the *ng*, though stronger, is still a simple sound. The English *n*, when followed by either of the palatals *c*, *g*, *k*, *q*, or *x*, as in *anckle*, *bring*, *bank*, *conquer*, and *lynx*, by adding their several powers, is harsher and more guttural than the present French nasal, or even the English *ng*. It was, probably, to mark a similar sound that the Greeks doubled the *g*, or prefixed it before the other palatal letters, for which the Latins, in latter times, substituted an *n*. Thus, *aggelos* became *angelos*, an angel; and *agkyra* became *anchora*, an anchor. By separating the *n* from the *g*, in forming the syllables of the former example, we have lost the guttural. The Gothic and Saxon followed, in this practice, the Greek and Latin; the Mæso-Gothic *gaggan* and *driggan* being the Anglo-Saxon *gangan* and *drincan*, to go and to drink.

In another ancient guttural, *n* or *m* followed the palatal letter, as we see it in many words of Gothic as well as of Greek extraction: as *gnome*, *gnomon*, *phlegm*, *know*, *knave*, *reign*, *deign*, &c. In all such words the palatal letter is now silent; but the Scotch still pronounce the initial *gn* and *kn* in a guttural manner; and the final *gn* as *ng*. Gawin Douglas, and other old authors, write *ring* for *reign*; and, in some counties, this is still the pronunciation. In compound words, these incorrigible conjoined letters are often separated, and thereby become vocal: thus, the *g* is lost in *phlegm* and *sign*, but is found again in *phlegmatic* and *signify*. Modern pronunciation is always very accommodating to the organs of the voice. We preserve certain patches of letters, which represent the characters of other times and of other tongues, solely to assist us in our derivations; but they are uttered or not, as best suits our convenience. For example, the Greek θ , ϕ , and ψ , are expressed in Roman letters by *th*, *ph*, and *ps*; but the derivatives *phthisical* and *psalter* are pronounced *tizzikal* and *sawltur*.

It was impossible to prevent the preceding observations on the classification of the consonants from becoming, in some degree, desultory. The advantages which might have been gained in systematic regularity would have been lost in the meagerness of the detail. We shall, therefore, collect the general outlines in a tabular form, for the purpose of convenient reference in what we have further to advance.

Organ.	Simple Sounds.	Duplicates.	Composite Sounds.
Labials	p, b, f, v, w,—m.	ph (Greek).	
Dentals	t, th, d, th (soft), s, z, y,—l, r, n.	c (soft).	ch, ch (French), j, g (soft).
Palatals	k, g (hard).	c (hard), q, ch (Gr.)	x.
Gutturals	h, ch, gh,—ng, gn, kn.		nc, nk, nq, nx.
Nasals, being labial, dental, and guttural	m, n, and ng.		

The binary and ternary combinations of consonants, such as *bl*, *br*, *gl*,—*spr*, *str*,—*lm*, *rm*,—*rld*, &c., in which we recognise the powers of the several letters, can be considered only as consonantal diphthongs and triphthongs; and we might, without irregularity, have included *x*, *j*, *g* (soft), and the dental as well as the French *ch*, in the same class; for we have seen that these also are compounds.

INTERCHANGE OF LETTERS.

In the comparison of kindred languages, all the characters, in any one of the preceding classes, being formed by the same organs of speech, are reciprocally interchangeable, and seem as separate marks for a single sound. We have already seen that the vowels perpetually run into one another,—that they belong to a county rather than to a nation,—and it is our present business to inquire how far this is the case with the consonants.

Among the labials, *F*, *P*, and *V*, are interchangeable in the English *Father*, the Greek and Latin *Pater*, the German *Vater* (pronounced *Fater*), and the Dutch *Vader*.

Purse is the German *Boerse* and the French *Bourse*; and appears again in English in *Bursar*, *Disburse*, &c.

The Saxon *Berga* is the Latin *Porcus*, a Pig.

Bishop is the German *Bischof*, the Swedish and Danish *Biskop*, and the Latin *Episcopus*: all referrible to the Greek compound *episkopos*, an overseer.

The Latin *Nepos*, a Nephew, is the Saxon *Nefa* and the French *Neveu*.

Wind is the Danish *Vinden*, the French *Vent*, and the Latin *Ventus*; and *Wine* is the Latin *Vinum* and the French *Vin*; sounds which we have recognized in our derivatives *Vinegar*, *Vintner*, &c. The *W*, as we formerly mentioned, scarcely differs from the *U* or *V*, letters which in old English pass under the same character.

The German *Voll* is *Full*, *Halb* is *Half*, and *eine Taube* is a *Dove*; which the Scotch have further softened into *Dow*, with the pronunciation of *doo*.

In some parts of Scotland, all the pronouns in *Wh* are turned into *F*; the inhabitants, in their broad accent, using *Faw*, *Faur*, *Faun*, and *Faut*, for *Who*, *Where*, *When*, and *What*,—and *Foo* indifferently for *How* and *Why*.

The Latin *Marmor* becomes *Marbre* in French and *Marble* in English. *With* is *Mid* in Saxon and *Mit* in German: but the interchange between *M* and the other labials is more general in the Celtic than in the Teutonic tongues. In the Galic, or Erse, *bh* and *mh* (the aspirated *b* and *m*) equally mark the sound of *v*, for which there is no simple character. The grammarians, indeed, of that language remark a difference between the sounds of *bh* and *mh*, and tell us that the latter is more labial than the former, but the distinction is not readily caught by a Gothic ear.

An interchange of some of the dentals will be observed among the preceding examples; and to those we shall add the following:

To *Draw* is the Latin *Trahere*, the Dutch *Trekken*, and the German *Ziehen*. *Thing* and *Thorn* become *Ding* and *Dorn* in German, and *Ting* and *Torn* in the Danish and Swedish.

The English *T* is frequently changed into the German *Z*: thus, *Tongue* becomes *Zunge*, *Ten* is *Zehn*, *Twig* is *Zweig*, &c.

T into *S*, or the soft *C*, is general in all cognate dialects. The Saxon *bletsian* is to *bless*; *better* is the German *besser*, and *water* in the same language is *wasser*. In verbal additions, *admit* becomes *admission*; *commit*, *commission*; and, in old English, the sound *syon* was marked indifferently by either of the terminations *cion* or *tion*: *discretion* was often written *discrecioun*, and *nation* was *nacioun*. A few words, like *ancient* and *antient*, have still a double orthography, which it is endeavoured to distinguish by separate usages. The compound letter *X* takes its share in these transformations, as appears in the varied spellings, *reflection* and *reflexion*, *connection* and *connexion*, &c. some of which are now laid aside, and others have been limited to different applications.

The English *iron* is the Dutch *yzer* and the German *eisen*. The Saxons had both ways, *isen* and *iren*. The Dutch *haas* and German *hase* is a *hare*. This interchange between *R* and *S*, and also between *R*, *L*, and *N*, is particularly mentioned by Ainsworth, in his *Dictionary of the Latin Tongue*; we quote the passage:

“The letter *r*, among the Greeks, was generally aspirated, but the Romans, on the contrary, gave it so soft and lispings a sound, that in writing they sometimes omitted it, calling the Etrusci *Thusci* or *Tusci*; and especially before *s*; thus Ennius wrote *prosus*, *rusus*, for *prorsus*, *rursus*. The sound of this lisped *r* was so near that of its neighbour *s*, that they wrote *asa*, *casmén*, *Papysii*, for *ara*, *carmén*, *Papyrii*; and we find the termination *os*, as well as

or, in good writers still, particularly in the prince of poets, where *arbos* and *honos* frequently occur; and *labos*, *vapos*, &c. in others."—"The liquids are often changed reciprocally into one another, as from *puer* comes *puera*, *puella*; and, as *cælulius* was anciently written for *cæruleus*, so, on the contrary, we find *latiaris* for *latialis*. In some words *r* and *n* are written indifferently, as in *æreus* or *æneus*." From this it is probable that the Gothic and Latin *is*, the Latin *ille*, the French *il*, the German *er*, &c. all equivalent to the masculine pronoun *he*, are of common origin.

Th in mouth is changed into *n* and *nd*, in the Swedish *mun* and the German *mund*. It is silent in the Scotch *mu*, or *moo*, and becomes *z* in *muzzle*.

The conversion of *th* into *s* pervades the whole fabric of modern English. The *th*, in the third person singular of the present tense of verbs has become antiquated, but was at one time universal. He loveth, he hateth, &c. are now superseded by he loves, he hates, &c. except in the writings of certain divines, who affect the language of the old translation of the Scriptures. In Sir Thomas More's works, published, by order of Queen Mary, in 1557, *looketh*, *smileth*, and the similar parts of other verbs, were meant to be pronounced in one syllable, as if written *look'th*, *smil'th*, &c. which might readily be changed into *looks*, *smiles*, &c. This fact cannot be doubted, since it appears in his poems; unless we could suppose that Sir Thomas was regardless both of feet and rhyme, to which, in all his other verses, he shows an accurate ear. At any rate, the elision of the *e* before *th* must have been understood in the scanning of his lines, for it is frequently left out in his prose writings; such words as *whirlth*, *pluckth*, and *startth*, being printed in place of *whirleth*, *plucketh*, and *starteth*, which almost demonstrates that the *th* was then either silent or pronounced as *s*. Grammars generally follow instead of leading the custom of language, and in that written by Ben Jonson the *th* is retained in the conjugation of the verb; but he adds, that "it is sometimes shortened into *z* or *s*."

For the clearer illustration of the remaining dentals, it will be found convenient to treat of them in conjunction with the palatal letters. We have already spoken of the Saxon *C*; and it seems probable that, like our *c* and *ch*, it had different powers, and the same may be said of the letter *g*; but, when and how those powers were exerted, we are left to conjecture. However these may have once been, when, in the progress of the language, the Saxon characters were superseded, a change of orthography was introduced (which in many cases yet remains), for the purpose of distinguishing between the soft and the hard sounds of the doubtful letters. It was then that the final *c* was followed by *k*, to fix its hard pronunciation; a practice which is getting into disrepute, in spite of the Dictionaries. The dismissal of the *k* produces ad-

ditional anomalies (already too numerous), particularly in the participles where it requires to be reinserted, as in *trafficked* and *trafficking*, from *to traffic*. The soft sound of the final *c* was denoted by affixing an *e*.

To mark the dental sound of *ch* (*tsy*), a *t* is in some cases prefixed, as in *catch*, *ditch*, and *latch*; while in other words of the same sound, as *such*, *rich*, and *which*, the character is left undetermined. The reason for the want of generality in this case may have been, that the power of *ch* differed in the several quarters of the island. The *ch*, whether guttural or dental, is often transmuted into *k*, even where the words are not of Greek extraction. *Sik*, *pik*, and *bik*, in Scotland, are the same as *such*, *pitch*, and *bitch*; and the guttural *loch* is a lake. *Dike* and *ditch* still remain in the Dictionaries with the same signification. *Speech* and *speak*; *watch* and *wake*; *batch* and *bake*; *rancid* and *rank*; *cancer* and *canker*, are, respectively, kindred words. The French *proche* is akin to the Latin *proximus*, as *approach* is to *approximation*. *Rich* is the Danish *rig*, and the Swedish *rik*.

The double power of *g* appears to have been equally troublesome to our ancestors. The general rule that it is soft before *e* and *i* had then, as well as now, numerous exceptions. To give it the soft sound when final, an *e* was added; but this did not always answer the purpose; for such words as *sage*, *oblige*, and *huge*, implied such pronunciations of the vowels *a*, *i*, and *u*, as were not always required. To preserve the short sounds of these vowels, and at the same time to mark the soft *g*, a *d* was prefixed; and we acquired such orthographies as *badge*, *ridge*, and *judge*, which give the vowels the shortened sound. But a difficulty still remained. The soft and hard *g* were then, as now, interchangeable. The Scotch still write *brig* for *bridge*, *rig* for *ridge*, and *segs* for *sedges*; and, even in good English, *obliged*, in another form, becomes *obligated*.

To mark the hard *g* before *e* and *i*, where the soft sound would have otherwise been presumed, an *u* was affixed; and hence such words as *guilt*, *guide*, *plague*, and *rogue*. This was at first more general than now: for *guive*, *guild*, and many others, are now written without the *u*.

The *g*, whether soft or hard, is interchangeable with *j* and *y*; and the powers of these letters were, at one period of our language, represented by the guttural *gh*: as *ghe* for *ye*, *ghet* for *yet*, and *ghour* for *your*. The Gothic *gairnan*, to desire, is the origin of *to yearn*; the Saxon *geoc* was a yoke, *dag* a day, and *geogelere* a juggler. Chaucer has *yate* for *gate*, and other similar changes, which are still general in Scotland. In old Scotch writings, *z* was substituted for *i* or *y*. *Year*, Saxon *gear* and German *jahr*, was *zeir*, and *youngsters* was *zounkeris*.

The *g*, when guttural, is easily transformed into *w*. The French, who want this last letter, supply its place with *g*, writing *guerre* for war, and *gages* for wages. The Saxon *lag* (Latin *lex*) has become *law*; *folgian* is *to follow*, *dagian* is *to dawn*, and *galga* is the *gallows*. But the transmutation does not rest here: it becomes labial. The *gh* in *cough*, *laugh*, &c., which is still guttural in the north, has now the sound of *f*; and thus we recognize the origin of the *digamma* of the Greeks.

The gutturals *h*, *ch*, and *gh*, are undistinguishable to an English ear; but, observing them merely as silent characters, we shall perceive that they change their appearance with the distance of time and place. The Saxon *liht* and *niht*, for example, are the German *licht* and *nacht*, and the English *light* and *night*. The gutturals become palatals in our pronunciation of the Latin *lux* and *nox*.

It would have been easy to have added numerous other examples of similar, as well as different, transformations; but, as such will frequently occur in the prosecution of the work, we have limited ourselves to a general outline. The additions, transpositions, and elisions of letters, we shall also reserve for occasional explanation; because we reckon it dangerous to found the science of etymology wholly on *literal* ground. It is evident, however, that there is a sort of transmigration of the sounds which constitute the languages of mankind. For a little time, and in a contracted circle, each has its peculiar utterance and tone. As they are gradually transferred to the other quarters of the world, the mode of their appearance is changed. Their identity is continued, but the linguist, like the Pythagorean, may often toil himself in vain to discover what they have been. Occasionally, however, we may recognize an old acquaintance, whose information will partially repay our otherwise fruitless search. By persevering industry and philosophical investigation, a comparison of languages might be instituted, and a kind of polyglot Lexicon might possibly be formed; in which could be traced, through many tongues, the identity or consanguinity of the corresponding words. But such a work would require an union of talents that fall to the lot of few; and, after all, would be particularly exposed to that species of ridicule which so often attaches to the labours of etymology. Though it is not, then, for us to attempt so difficult a task, yet, by keeping the principle in view, much advantage may be gained. If we cannot trace the spirit through the varied forms which it has assumed, we may catch a glimpse of the flitting shade before it vanish from our view.

CLASSIFICATION OF WORDS.

In treating of subjects that contain a multiplicity of particulars, the memory is apt to be bewildered in a chaos of similar objects, where none has a claim to pre-eminence. To avoid this confusion, a certain arrangement is necessary. The botanist must have his classes and orders; the chemist his bodies simple and compounded. In the dawnings of knowledge, the mode of classification must partake of the darkness of general information; and succeeding writers might have been sensible of the faults of the systems of their predecessors, without possessing the daring or the ability, to propose or to establish, an improvement. It was reserved for a Linnæus, a Lavoisier, and a Tooke, to build anew the temple of Science, and to replace the Gothic arches and gloomy vaults by the elegant and cheerful structures of modern taste. It is some time, however, before the rising fane can attract the worship of the crowd. The spirit of prejudice, like the ghosts of the departed, loves to linger near to mouldering walls, under the covert of the night.

In our observations on language, therefore, while we mark what appears to be the most natural division of the subject, we shall attend, particularly, to that order and enunciation which have hitherto most generally obtained; and, that we may not trifle with the reader, we shall suppose him acquainted with the common English Grammars of the schools.

Much useless discussion has appeared concerning the different kinds of words. They correspond with the nature of our ideas, and must follow the course of their operations. An investigation into the composition of language, is resolvable into an inquiry concerning the abstractions and classifications of the human mind. A loose collection of materials is viewed with emotions of aversion. We love to rear the ruined fabric,—to generalize and to arrange the objects of our knowledge.

The first natural division of words is NAMES, or what are termed SUBSTANTIVES or NOUNS. The sound, or syllable, which brings directly to our recollection any object in nature, or being of imagination, is its *name*; such as *man*, *bird*, *beast*, *tree*, which are *general*, as being each applicable to a class of which there may be many individuals, as *John*, a *lark*, an *oak*; or *knowledge*, *wisdom*, *virtue*, which are mental existences. Nouns of two or more syllables are compound words, formed generally from some relation, real or imaginary, observed between them and the primitives first denominated, as *woman*, *eagle*, *tyger*, *cypress*. Others have their syllabic additions still distinguishable, as *blacksmith*, *wheelwright*, *appletree*, and, generally, all those whose divisions form simple sounds still used in the language. Nouns, or names, comprehend

every thing that exists, and, in an extended sense, include every other division of words.

Things that we perceive to exist, must possess some *qualities* which render their existence known to the human mind. Something must act upon the senses before objects can be perceptible, if we allow the operations of a material universe, which here cannot be denied ; for, on the basis of this belief the whole structure of language is erected. *Qualities*, as a division of words, have been, in general, known by the name of ADJECTIVES, though part of them have been included under other denominations. Objects are distinguished by their *extension, figure, colour, &c.* ; and hence *big, round, white, &c.* are adjectives. It is evident that these words do not express *things*, but *modes*. They apply not to the principle, but to the marks, or energies, of existence ; and, for aught that language denotes to the contrary, the ideal relations which they express may exist either in the mind that perceives or in the substance that originates the perception. All adjectives, however, may, in a certain respect, be considered as nouns. We may view a quality as a thing of itself, independent of the substance to which it is joined. *Good* may be considered as varying in degree, and *white* may be clear or muddy. Such cases may be explained by supposing a noun to be understood, not expressed, in the sentence ; or the words may be treated as nouns. This applies to all the kinds of adjectives to be afterwards considered. We have *perpendicular, opponent, learning, &c.*, all originally adjectives, but now also used with the signification of nouns.

We are well aware that, philosophically considered, the separation of *quality* from *substance* involves a contradiction. Yet, after all, it is with *qualities alone* that we are acquainted ; and we know nothing of the essence or substratum of a being, different from the *collection* of appearances which it is known to possess. To speak of a *quality*, then, unconnected with a *substance*, is merely to view that substance under *one* of its relations. The mathematician reasons on the properties of *Numbers* ; but these must be joined with other relations : they must be applied to things with which the senses are otherwise conversant, before they can be useful in the progress of life.

Hitherto we have only considered the Names and Qualities of Things, but these things perform certain functions in the world. Words, that express *the state or action of things*, are usually denominated VERBS ; and this designation (though improper, etymologically considered,) has been so generally in use among writers on Grammar, that it might be inconvenient to substitute another. It is evident that words expressing the relations of *action*, if neither the *agent* nor the *patient* be mentioned, must be simply the *names* of such *actions* ; and therefore *love, hatred, joy, and grief*, belong to the class of nouns. To specify that these passions are put into play, the idea of *action* is joined, either

by a separate word, by a prefix, or by a termination. Thus we have *to love*, *to hate*, *to enjoy*, *to grieve*, which are originally the same with *do love*, *do hate*, *do enjoy*, *do grieve*; or, *act love*, *act hate*, *act joy*, *act grief*; as will be more fully explained in an after part of this Introduction, and under the different articles **Act** and **Do** in the Dictionary. In other cases the mark of *action* is affixed to the verbal noun, as *I loved*, *he loves*, or *loveth*; the terminations *ed*, *es*, and *eth*, performing the same part as the separate particles *did*, *does*, and *doth*: but of this we shall treat more fully hereafter.

In every expression of action there are an agent and a patient. The action is to be endured as well as exerted, and therefore the *passive* state, *I am*, *I exist*, *I sleep*, &c. as well as the phrases, *I am loved*, *I am hated*, &c. are usually included under the head of Verbs; though, in the latter examples, the word *am* alone is a verb,—*loved* and *hated* being adjectives. The fact is, that as an adjective is nothing else but the *name* of a *quality*, so a verb is only the *name* of an *action*, or *state of being*; and its apparent variations of form are occasioned solely by its connexion with other words which denote that the *action* of the verb is *exerted*. All the moods and tenses of the Greek and Latin have arisen from the difficulty of analyzing the multiplied combinations of words, which are contained in the classic writers of antiquity; and the modern tongues, whose involved and twisted chains might more easily be unravelled, have had their Grammars formed by minds enthusiastically attached to the systems of the ancient schools.

As *things* have various *qualities*, and produce that class of words termed Adjectives, so there must be different *modes* or *manners of action*, producing a division of words that have been called ADVERBS. These are generally Adjectives, with the addition of *ly* or *like*, to shew their correspondence with the Verb. Thus, *I love WISELY*, or WISE-LIKE, or *like a WISE man*. It is evident that this is no new class of words, but a comparison of *qualities*, where one of the Substantives, or Nouns, is understood. Adjectives and Adverbs are, therefore, the same kind of words; and, where it is unnecessary to mark the comparison, the Adjective is used without any inflection, as, *I loved him MUCH*; —*I did it WELL*. The Adjective use of *much* and *well* is now nearly obsolete.

PARTICIPLES are compound words, expressing the *quality* of being the *agent* or the *object* of an action; and must also be considered as Adjectives which owe their verbal signification to their affixes; as, *loving* and *drowned* are formed by the *active* additions of *ing* and *ed*. Were we to adhere to the classification of *simple* words alone, these, as a kind of phrases, or junction of ideas, should be discarded.

When speaking of Adjectives, we should have noticed a particular genus, respecting which grammarians have been at a loss to guess whether they were

Nouns, or to what other class they belonged. They have, therefore, as is the general practice in such cases of difficulty, assigned to them a separate department under the denomination of PRONOUNS; because they are used in the place of Nouns. They are, in fact, nothing but Adjectives, or qualities, though now often used without the Substantive, which is understood; and in that case, by an easy transition, are raised to the rank of imaginary personages, and treated as if they were Substantives themselves. This, however, was not formerly so common; and in legal instruments, where language of three centuries old is employed, their Substantives are generally conjoined. Instead of the ordinary phrase, "*He struck him*," they say, "*He, the said A B, struck him, the said C D*," marking the persons to whom the Pronouns refer. *This* or *that* as particularly specify an object, as its colour or its form; and *I* and *you* as distinctly discriminate between the *speaker* and the *hearer*.

The words *A* (or *AN*,) and *THE*, though they have been considered as a part of speech distinct from every other, under the name of ARTICLES, are of the species last mentioned. The first is the numeral *one*; and it is surprising that the latter should ever have been separated from the class of Pronouns. In all languages, when speaking of things, there is a necessity for limitation. *A*, (which, to avoid the hiatus, is written *an* before a vowel,) expresses that we speak of *one* such thing as the Noun describes. It is *indefinite*. *The* designates the person, or thing, of which, from other circumstances, we have some acquaintance, and is therefore termed the *Definite Article*. Those tongues which are supposed to want Articles will, on examination, be found to possess these definitives, either separately, in their prefixes, or in their terminations. "The Latin *quis* is evidently *καὶ ος*; and the Latin terminations *us*, *a*, *um*, no other than the Greek article *ος*, *η*, *ον*."

From fifty to sixty other words, which could not easily be brought within the limits of any of the preceding divisions, have been formed into two separate classes, termed PREPOSITIONS and CONJUNCTIONS, as is said, from their being used *before* Nouns, and for *conjoining* words or sentences. All these have been examined by Mr. Horne Tooke, in his *Diversions of Purley*, and shewn to be merely Verbs or Nouns, whose other parts, or compounds, are, in general, not to be found in the language; for which reason the task of fixing their accurate signification becomes the more laborious. Whether or not he has, in all cases, been equally successful, it is not now our business to inquire. An etymological discussion of these words would here be out of place, since the opportunity will again occur. It is sufficient for our present purpose that *and*, *but*, *yet*,—*from*, *to*, *with*, and the like, have significations of their own, independent on their connexion in the sentence where they are found; and this Mr. Tooke has clearly demonstrated. If, then, each has a *meaning*, and is

capable of raising an idea in the mind, that idea must have its prototype in nature. It must either denote a *state*, or *exertion*, and is therefore a *Verb*; or a *quality*, and is in that case an *Adjective*; or it must express *an assemblage of qualities*, such as is observed to belong to *some individual object*, and is, on this supposition, the *name* of such *object*, or a *Noun*.

The only class of words which remains to be considered is INTERJECTIONS, and these must always belong to some of the divisions already mentioned. When the mind is overpowered by passion, or violence of feeling, unconnected words and broken sentences are uttered: but every such word, or sentence, is an Interjection, and has its meaning by completing the sentence with those words which are unexpressed. In English, a few sounds, as *Oh! fie! alas!* &c., which will be defined in their order, are particularly used for the expression of exclamation, arising from the impulse of *astonishment*, *aversion*, *pain*, or other emotions. But, beside these, any other word or phrase, such as "*Wonderful!*" "*How wretched!*" &c. may become an Interjection; and in this it does not change its nature, but merely, from its disjointed and *interjected* situation in the page, marks the powerful influence of some overwhelming passion in the speaker's mind.

COMPOSITION OF WORDS.

We have thus given an account of the different divisions of words, and have found that the whole may be classed under the three heads of *Names*, *Qualities*, and *Actions*; or *Nouns*, *Adjectives*, and *Verbs*. The plan of the Dictionary is to attempt to explain the simple words, (or those of a single syllable, expressive of an individual thought;) and, along with every such explanation, to note its various compounds, and mark the addition to the original idea which every additional word or syllable exhibits. Previously, however, in observing these compounds, a system of regularity presents itself, which, if properly attended to, may, in a material degree, shorten our future labours. The particles, which alter the form of the primitive word, are not added to one root alone, but to many; and, if we can fix their meaning as applicable to a single case, the explanation will be the same in whatever combinations they may be found. Should we discover that a particular affix has a certain definitive signification, and if it be found attached to a variety of simple words, that signification, once determined, may be referred to in every case where it shall occur, and will save the trouble of unnecessary repetition. This, indeed, is the fundamental principle of all Grammars. The affixes to the Nouns and Verbs of the Greek and Latin were so numerous, and so obviously similar, that the compilers of Lexicons

found it convenient to arrange them together in a separate work. The regular affixes of the Substantives and Adjectives were trained into classes called Declensions, and those of the Verb were assorted into Conjugations. The anomalous Nouns and Verbs, that could not be so marshalled into tribes, formed those numerous exceptions, which appear to have been created on purpose to perplex the student.

The grammatical affixes, so numerous in many languages, are few in modern English; and even of those which we retain some are sinking into oblivion, shewing the dying remains of former inflexions. In this respect, therefore, compared with the Greek, Latin, German, or French, we can scarcely be said to have a Grammar; and had we, like the other Teutonic tongues, formed our compounds from monosyllables in general use, the English language would have been the simplest in Europe. Unfortunately, however, a great proportion of our compound words are the manufacture of other nations, and present us with a multitude of Prefixes and Terminations, distinct from what have been usually considered as belonging to grammatical inflexion. We propose, therefore, to examine the different combinations of words with each of those affixes, as far as they possess sufficient uniformity to render the examination useful to our general design: and if, in our progress, we deviate from the proper direction, let it be remembered that we shall often have to wander over a pathless plain, on which preceding travellers have seldom reared a single stone, or planted a solitary shrub, to mark where they have been.

The hypothesis that simple ideas are naturally expressed by monosyllabic sounds, is universally admitted. It is the foundation on which the etymologist rests his discoveries, while it receives continued illustration from his labours. But as, on the one hand, two ideas may be so intimately combined as not to be distinguishable, by an ordinary mind, from a simple thought, so an apparent monosyllable may have arisen from the continued conjunction and rapid utterance of an originally compound word. Language flows from the mouth of the speaker in one continuous stream; it is the business of the grammarian, if he can, to divide it into portions.

It is said of many of the American tribes, that they have few general names. "A considerable part," says Dr. Edwards, "of the appellatives are never used without a pronoun affixed. The Mohegans can say, my father, *nogh*; thy father, *kogh*, &c.; but they cannot say absolutely *father*. There is no such word in all their language. If you were to say *ogh*, which the word would be if stripped of all affixes, you would make a Mohegan both stare and smile. The same observation is applicable to *mother*, *brother*, *sister*, *son*, *head*, *hand*, *foot*, &c.; in short, to those things which necessarily in their natural state belong to some

person. A hatchet is sometimes found without an owner, and therefore they sometimes have occasion to speak of it absolutely, or without referring it to an owner. But, as a *head*, *hand*, &c. naturally belong to some person, and they have no occasion to speak of them without referring to the person to whom they belong, so they have no words to express them absolutely. This, I presume, is a peculiarity in which this language differs from all languages which have ever yet come to the knowledge of the learned world.

“The pronouns are in like manner prefixed and suffixed to verbs. The Mohegans never use a verb in the infinitive mood, or without a nominative or agent; and never use a verb transitive without expressing both the agent and the object, correspondent to the nominative and accusative cases in Latin. Thus, they can neither say *to love*, nor *I love*, *thou givest*, &c.; but they can say, *I love thee*, *thou givest him*, &c.

“Another peculiarity is, that the nominative and accusative pronouns, prefixed and suffixed, are always used, even though other nominatives and accusatives be expressed. Thus, they cannot say, *John loves Peter*; they always say, *John he loves him Peter*: *John uduhwhunuw Peteran*. Hence, when the Indians begin to talk English, they universally express themselves according to this idiom.”

“The Hurons,” says Adelung, in his *Mithridates*, “have no derivatives nor compounds. However nearly the words may approach in meaning, they have no similarity in sound. Their substantives are always conjoined with pronominal adjectives. They never say *father*, *mother*, &c., but *my father*, *thy father*, &c. They never speak of qualities without naming the substantives to which they belong. They have no abstract terms. They say, *you are good*, or *bad*; but they never use the words *good* and *bad* alone.”

Now we are persuaded that what are considered, by these authors, as peculiarities, are to be found in many other languages. Adjectives, for example, in those tongues which give them gender, are obviously compound words. The Greek *kal-os*, *kal-e*, *kal-on*, when not referred to a substantive, is equivalent to *he fair*, *she fair*, *it fair*; and the Latin *bon-us*, *bon-a*, *bon-um*, is *he good*, *she good*, *it good*. Neither *kal* nor *bon* were ever written without their pronominal terminations; and *kale gyne*, a fair woman, *bonus vir*, a good man, would, if strictly analyzed, be *she fair woman*, *he good man*. Although the adjectives of modern English do not vary in their terminations by reason of the gender, yet, being the descendants of languages that possessed such variations, they will, from that as well as other circumstances, be often found, even in the monosyllabic forms, to be compound words. It is the same with all the other parts of speech: thus, the derivatives *pious*, *serious*, *anxious*, &c. have retained the masculine affixes of the Latins; while the Gothic *fidwor*, four, and *twalif*, twelve;

the Saxon *hafoc*, a hawk, and *dagian*, to dawn, with a multitude of others, have been compressed into monosyllables. Stripping a word of its apparent affixes, until it be left a single syllable, will not always reduce it to its utmost simplicity: a contracted compound will, in many cases, remain, which may not only defy further analysis, but whose existence may be even unsuspected. We must, therefore, consider those intractable remnants as the *roots* of our language, on the same principle that the chemist classes among *simple bodies* all such as resist his power of further decomposition; leaving to his successors the hope of discoveries which he himself has sought in vain.

Nouns and verbs, being the names of *things* and *actions*, represent two species of existence. The former denominate objects that occupy certain portions of SPACE, and the latter such appearances as fill successive portions of DURATION. PLACE is any specific part of Space, as TIME is of Duration. Things exist in *place*, and actions in *time*. However abstruse we may suppose these terms to be, they originate (and must necessarily do so) in the language of ordinary life. This is not the place for their complete explanation, but we shall just remark, generally, that space is a compound from *pace*, a step, and that the Latin synonyme, *spatium*, was any area that might be traversed,—in particular, a *race-ground*. The German *spazieren* is, simply, to walk. Duration is from the Latin *durare*, to last, or continue; that is, to hold together, without being broken or destroyed. It is the indefinite application of the words Space and Duration that seems metaphysical: it is the attempt to consider them as unbounded in extent, while we, ourselves, are beings wholly circumscribed by place and time. This mode of generalizing, however, is indispensable to the communication of thought. The separation of qualities from substances, and of actions from agents, although impossible in nature, constitutes a great part of the machinery of language. By such means, we form ABSTRACT NOUNS, or *names of non-entities*,—the fairy materials with which are reared the conflicting fabrics of METAPHYSICS.

We have said that Nouns and Verbs denominate THINGS and ACTIONS; but these are general names, arising from similar sources, equivalent in their origin, but differing in their application. Thing, in contradistinction to Action, is equivalent to BEING. Being is a personified adjective, the present participle of the verb To Be. BE and BY were, in the Saxon and old English, of indiscriminate orthography, and their meaning is the same, excepting that the latter spelling is now used in the literal signification. By is *at the side of*, and, when applied as a verb, (To BE,) is to stand *beside one*: an idea scarcely in the least degree differing from To EXIST, which is a compound of the Latin *ex*, out, and *sisto*, or *sto*, I stand. What are termed substantive verbs, in all languages, originate in a similar manner with the verb To Be. *Id erat*, in Latin, *il était*,

in French, and *it was*, in English, all assert that something of which we were speaking *stood*, or *lay*, at some past time, in some particular place; but the expression is general, for *what* the thing was, and *when* or *where* it was to be found is left to be explained by other parts of the sentence.

THING, like BEING, is obviously of participial origin. The German *thun*, and the Gothic *taujan*, signify *to do*, and DOINGS is equivalent to *things*, when those things are conceived to be successive. ACTION (or *acting*,) is a participial noun, from the verb *to act*, (Latin *agere*). Do and To (Gothic *du*,) are merely varied orthographies. To is similar to *be* or *by*. It is one thing placed *to* or *beside* another. To, Too, and Two, in old English, are written indiscriminately, and are all equivalent to the Latin *ad*, and the English *at*, which are similarly connected with the verb To ACT. The fact is, that the placing of things together, or in succession, embraces the whole province of names, as it constitutes the whole of the business of human life. To THINK is to produce *things*,—THOUGHTS (*thinks*,) by the power of IMAGINATION, or *Image-making*.

PLURALS OF NOUNS:

All increase, whether of bulk or quantity, arises from the junction of things *to* one another. To MAKE, Saxon *macian*, is to *add* to the collection of things,—to the *ma*, *mow*, or heap. It is from sources of this kind that we have all our syllabic affixes that express either the *plural* of nouns, or the *energy* of verbs. They are general marks of *addition*, or increase, and therefore the number is indeterminate. The successive existence of the same (or rather similar) *action*, is expressed by the number of *times* that it is repeated, while the mind contemplates the *number of things* by the *places* which they fill. In this view, TIMES and *number* are synonymous. The French *fois*, which signifies *time* in this usage, is from *faire*, to make.

The particle CE, anciently spelt ES, forms a termination in several words, and has this signification of *time*. Thus *once*, *twice*, and *thrice*, are equivalent to *one time*, *two times*, and *three times*; and, when these numerals are extended, we use the word *times*, as *four times*, *five times*, &c. The Germans express *once*, *twice*, &c. by *einmal*, *zweimal*, &c. the word *mal* in their language having the power of the French *fois*, and our TURN, or *time*, applied to the repetition of an event. The varied spelling of *ce* and *es* is of no moment, for, as we formerly had *ones*, *twies*, and *thries*, marking the addition of *es* to *one*, *twie*, and *thrie*, so we now have some of our plurals, as *dice*, *mice*, and *pence*, ending in *ce*. It, therefore, appears that *ce*, or *es*, is synonymous with *time*, in its numeral signification; and, as added to *one*, *two*, or *three*, it expresses *how many* of these

things, or actions, are exhibited ; so, if employed in simple connexion with the name of a thing, it denotes a number of such things, leaving the extent indefinite.

Another regular mark of plurality is *EN*, as in *oxen*, *brethren*, *children*, &c. This termination was formerly much more common than now, as *housen* for *houses* ; *eyen* for *eyes* ; *foxen* for *foxes*, &c. The affix *en*, in the ordinary acceptance of *time*, is also found in several words :—for example, *when* and *then* are evidently from the Saxon *hwa* and *theo*, joined to the syllable *en*, and signify *what time* and *that time*. Besides, the French *en*, equivalent to our *in*, implies *time*, as will be explained when treating of *in* as a preposition. Thus the plural affixes, *es* and *en*, are apparently derived from a similar source ; but, whatever be their origin, their meaning, in both cases, is the same, that is, *Number*, or *Increase*, without any particular limitation.

There are some anomalies in English plurals. A few are literally adopted from other languages, and preserve their original form ; such as *errata* and *phenomena*, from *erratum* and *phenomenon* ; while others form their plural in the middle of the word, adding the same termination to both numbers, as *man* and *men* ; *tooth* and *teeth* ; *foot* and *feet* ; but all these will be better explained as they occur in the Dictionary. In the mean time, we may observe of *es*, that the *e* is now left out wherever the word will admit of contracting the syllable. Thus we have *skins*, *bells*, and *chairs*, as the plurals of *skin*, *bell*, and *chair* ; but, when the nouns end in the sound of *s*, or so as an *s* cannot be easily incorporated with its concluding syllable, the *es* is added, and therefore *box*, *kiss*, *sash*, and *church*, become *boxes*, *kisses*, *sashes*, and *churches*. Nouns terminating in *f* make their plural in *ves*, as *calf* and *calves* ; *loaf* and *loaves*, &c. ; and those in *o* add *es*, as *negro*, *negroes* ; *potato*, *potatoes*.

OF GENITIVES.

When we wish to express that one person or thing *belongs* to another, it may be done, either by stating the fact in a circumlocutory manner, or by adding *ES* or *IS* (or *'s* as a contraction,) to the name of the owner :—Thus, *Alexander's house* signifies the house *of*, or *belonging to*, Alexander ; and *God's grace* is the *grace of God*. Anciently it was *Godis*, or *Godes*, for the syllable was never contracted ; and the only apparent reason for the contraction seems to be to distinguish it from the plural. This termination has been the subject of much discussion, and, on that account, deserves particular attention.

A noun or thing may be in different states or situations. It may be the *agent* or the *patient* ; the *possessor* or the *receiver*. In the Greek, Latin, Saxon, and

German tongues, some of these situations are termed CASES, and are expressed by additions to the noun, instead of by separate words and phrases. Of these the English noun has only the mark of *possession* above-mentioned, which is, therefore, called the POSSESSIVE CASE, and sometimes the GENITIVE, because of its resemblance to that case in the Greek and Latin declensions. There is, however, in modern English, a distinction in extent, if not in kind. The Latin genitive marks the connexion, in general, of one noun with another: it denotes that the one is the *origin*, or *genitive* of the other, from whatever circumstance it may arise. Thus *timor Dei*, the fear of God, is a *fear originating* from God. It is to God that we are to look for its *source*, but the person who is subject to the feeling is left to be discovered from the other parts of the sentence; and it is only on the ground of the attributes ascribed to the Divinity that we recognize the impossibility of its being applicable to Him. When we say "The *fear of Cæsar* was great," we obviously assert that Cæsar was much under the influence of *fear*. When we add, "among his enemies," we render the patient doubtful, it being uncertain whether his enemies or himself were subjected to the impression of dread. But, when we say, "The *fear of Cæsar* was so great that his enemies became an easy conquest," the passion is transferred, without ambiguity, to the hearts of his opposers.

The signification of the particle OF may elucidate this account of the genitive. It is the same with the adverb OFF, and denotes that what we speak of is *taken from*, or is a part separated from something else. It is the Saxon *af*, and does not differ from the Latin *ab*. Its primary use is *behind*, as opposite to *before*, and hence our AFTER, as well as the phrase FORE and AFT. By a figurative manner of speech, common to all languages, *fore* and *after* are employed to denote *cause* and *consequence*, *origin* and *offspring*. Thus FROM, or *frum*, (derived from *fore*,) in the Saxon, signifies *beginning*, *author*, or *source*, and, in this sense, is used by us as a preposition; while the Gothic *afar* expresses *after*, and also *posterity*. OF, therefore, is *sprung*, *risen*, or *made FROM*, and is easily assumed as synonymous with *belonging to* or *concerning*.

Though two words may, abstractedly, have different and even opposite significations, yet they may, also, in certain situations, be taken indiscriminately for one another. Thus, "I received money *of* him," and "I received money *from* him," have the same meaning. In the former case, the money is asserted to *come from* the giver; in the latter he is mentioned as the *origin* of the gift. In the same manner, the place of the *genitive* terminations may be supplied by the word *of*, though this preposition may differ in its literal meaning from such affixes. Genitives, then, are compound words having the nature of adjectives, and express that a thing is connected in some manner or other with the noun to which the termination is joined. The origin of the different signs, though

various, may nevertheless be expressive of the same idea, and many of our adjectives are, evidently, the genitives of an earlier structure of our tongue. Those who wish to trace from probability, where certainty is denied, may compare the *is* or *'s* with the syllable *ous*, to be explained in a succeeding part of this Introduction. It will be found that "*righteous* men," "*men of right*," and "*right's* men," do not materially differ; and a similar contraction of *s* from *ous* may be observed in the adverbs *afterwards*, *backwards*, *forwards*, &c. All the Gothic genitives were terminated by *s*: the Saxon, for the most part, by *es* or *AN*; and the latter is still added to words to form nouns and adjectives of a *possessive* signification, as *partisan*, belonging to a party; *human*, belonging to man; *Alexandrian*, belonging to Alexander; *Egyptian*, belonging to Egypt, &c. The French use *en* separately to express the same idea, always Englished by *of* (it, him, her, or them,) and denoting that one thing is *of* or *belonging* to another. In this sense it assimilates with the affix *EN* in *golden*, *silken*, *wooden*, &c. which are real genitives. On the whole, it appears that this genitive affix was the same with the active syllable which constituted the Gothic verbs; and, when connecting nouns, it specified that the one *proceeded*, or was *formed*, or *made* from the other. Words in *IN* or *INE*, as *Matin*, *Alexandrine*, and *Serpentine*, and those fashionables in *ANA*, as *Johnsoniana*, &c. may be traced to a similar source. The latter is the adjective *Johnsonian*, with *a*, the Latin plural, affixed, and signifies *Johnsonian things*, or *anecdotes concerning*, or *belonging to*, *Johnson*. *ANA* is principally used in the titles of books that record the memorable sayings of persons of wit and learning, and is similar to what we term *Table-talk*.

In the English language, the juxtaposition of nouns is, of itself, a sufficient indication of the genitive, or that one is connected with the other; and this has given rise to a variety of compounds. A *Shoemaker* is a maker *of* shoes, and a *Coachmaker*, *of* coaches. A *Shipmaster* is the master *of* a ship, and a *Schoolmaster* is the master *of* a school. Such words have been united by degrees, and were formerly connected with a hyphen, thus:—*Shoe-maker*, *Coach-maker*, *Ship-master*, and *School-master*. A great many words, however, are employed in the same manner, without any mark of connexion, as *Morning Song*, *London Review*, *Edinburgh Magazine*, &c. which may all be resolved on the principles which we have adopted. The number of such compound terms is every day increasing, and appears to be limited only by the pleasure or convenience of the writer.

It may be further observed of Genitives, that they have, from the shifted station of our prospect, a two-fold signification. In either point of view, one noun is understood to *belong* to another; but, in the *one* case, we consider a noun as the *property* of its genitive, while, in the *other*, we consider a noun as

having a *right to*, or *power over*, that with which it is so connected. In *this* we attend more particularly to the *propriety*, and in *that* to the *state of subjection*. These different modes of expression have often no distinguishing mark excepting that of *emphasis*, which points out the word on which we wish the meaning of the sentence principally to depend, by a more forcible tone of pronounciation. When we say, "This is Alexander's *house*," we mean that the house is a *part* of the *property*, or *one* of the things *belonging* to Alexander; but, when we say, "This is *Alexander's* house," we state that the house belongs to *Alexander*, and *not* to another.

It is not, however, to the *possessive* case alone that we are to refer the ambiguity which we have noticed; nor is it there that emphasis is exclusively requisite. There is, perhaps, no phrase that may not thus have its various modifications of meaning, which, beside punctuation, and the other marks of modern invention, require, for their resolution, that we should enter into the views, and catch a portion of the spirit of the writer. For example, "John struck *James*" shews the same *agent*, *action*, and *object*, in whatever manner it may be pronounced; and yet it may, with the change of emphasis, make different impressions on the mind of the hearer, by fixing his attention on either of the words more strongly than on the others. "*John* struck James" shews that John was the individual who gave the stroke, when a different person might have been suspected. "John struck *James*" specifies the particular mode of attack; and "John struck *James*" denotes that *James*, not *another*, was the person who suffered. In writing, where the ear cannot judge, and at the period prior to the use of a separate character to mark sounds of superior impression, many cases of dubiety must have occurred, had not words of a more discriminating kind been added to the phrases. It was on this account that such words as *own*, *self*, and *same*, became necessary: "Alexander's *own* house," contains a *double possessive*, and fixes the proprietor in the mind of the reader; and "John *himself* struck James," more particularly refers to John as the striker.

The apparently superfluous addition of *own*, *self*, &c. might, in vocal discourse, be, in general, superseded by the accompaniments of *tone* and *gesture*; and it was, doubtless, to preserve, in some degree, the effects of those fleeting emotions, that the *accents* of the ancients were invented. Accent is to words what emphasis is to sentences: it marks the articulation on which the attention, in imitation of the voice, is required peculiarly to rest. If our principle be just, that every word of two or more syllables is merely a combination of as many separate words, accent and emphasis must be the same; and every compound, with its accentuated syllable, will be evidently a minor sentence, with its emphatical word. There will then be a basis on which pronun-

ciation may be supported, separate from what is formed by the tide of opinion ; nor is this conjecture completely novel, since it coincides with the ideas of some of the most approved writers on the orthoepy of the English tongue. “ As emphasis,” says Walker, “ evidently points out the most significant word in a sentence, so, where other reasons do not forbid, the accent always dwells with greatest force on that part of the word which, from its importance, the hearer has always the greatest occasion to observe.”

Nouns have often an affix expressive of being an *agent*. The Saxon *wer*, a man, or the German pronoun *er*, he, may be taken as the origin of the termination *ER*, which, added to a noun of *action*, refers to the *man*,—that *he* who acts. Thus a *lover* is he who loves ; *truster*, the person who entrusts ; *baker*, the *bakeman* ; and *weaver*, he who weaves. It is sometimes written *OR*, as in *author*, *actor*, and *doctor*, formerly *authour*, *actour*, &c. or being a like affix in the Latin language, from which these words are derived. These terminations are occasionally used to signify the instrument, or machine, by which any work is performed ; but, in this case, the lifeless actor is animated by personification.

From the reciprocal transmutation of *l* and *r*, *EL* or *LE* is also expressive of the *agent* of an action. Its most general use is to denote an *instrument* only ; an inanimate, or *secondary*, agent ; and, accordingly, some have derived it from the Gothic *el*, or *ell*, an arm. This affix, marking the instrument, is very common, as in *shovel*, from to shove ; *stopple*, from to stop ; and *needle*, from the Dutch *naad*, a seam. Many of our monosyllables, as *flail*, *nail*, &c. will be found of similar formation. In comparing nouns in *er* with those in *el*, or the *agent* with the *instrument*, a striking resemblance is observed. Thus, *poker* is either the *person* or the *thing* which *pokes*. In the former case it is an *agent*, and in the latter an *instrument*. It is from our practice of personification that this partial confusion arises. We are perpetually raising *qualities* to the rank of *substances*, and *instruments* to that of *agents*, while they are *qualities* alone, and not *substances*, with which we are conversant ; and while we are uncertain that an *agent*, in its literal sense, as distinguished from an *instrument*, exists in the world.

The distinction of sexes not being generally marked in English nouns, the same affix, *er*, is in general employed, whether the *agent* be *male*, *female*, or *inanimate*. This is not, however, universal, for there is one termination expressive of the *feminine* gender. *Ess* (or *ix*, as it is sometimes written,) is probably the same with the pronoun *she*, in like manner that *er* represents the masculine *he* ; and, to those who attend to the facility with which the vowels become either initial, or terminal, or mute, in the progressive changes of language, the supposition will, by no means, appear fanciful or extravagant.

From this affix we have the following association of masculine and feminine nouns :—

<i>Abbot</i>	<i>Abbess,</i>	<i>Actor</i>	<i>Actress,</i>
<i>Administrator</i>	<i>Administratrix,</i>	<i>Author</i>	<i>Authoress,</i>
<i>Chanter</i>	<i>Chantress,</i>	<i>Count</i>	<i>Countess,</i>
<i>Emperor</i>	<i>Empress,</i>	<i>Executor</i>	<i>Executrix,</i>
<i>Lion</i>	<i>Lioness,</i>	<i>Prince</i>	<i>Princess;</i>

with many others; and the list is gradually increasing, as it is found, or believed, that women are capable of those employments which were formerly deemed beyond their powers.

STER is the feminine affix in the Saxon and Dutch languages, and appears in the word *spinster*, and a few others; but it is too seldom used to be regarded as a regular termination. Besides, in English, it is not confined to gender. *Swein*, in Saxon, was a boy, a servant; and *sweoster* was the feminine, a SISTER. BROTHER is one of the same *brood*, but is limited to males. The German plural *geschwister* are of the same parents, without regard to sex.

The personal affix *er*, (*or, our*,) is also applied to qualities, which are thereby raised to the dignity of imaginary personages. Like words in *head, ness, ship*, &c. they become abstract nouns; that is, general names for the passions, feelings, or actions, which the words denote. Thus, we have *murder*, from the Saxon *morth*, death; and, from the Latin *ardens*, burning, we have *ardor*, or *ardour*, signifying *warmness* in a figurative sense, or the general name for the *ardent* feeling. In the same manner, the French EUR expresses the agent of an action, and likewise denotes the general name of a quality, considered abstractedly. Thus, *auteur* is an author, *hauteur* haughtiness, and *douleur* sorrow. We have adopted several words with this termination, as *grandeur*, greatness, from *grand*, great; and *douceur*, (from *doux*, sweet,) sweetness, used figuratively to signify any thing added to soften what would be otherwise disagreeable. Besides, words in URE are evidently from the same source, as *verdure*, greenness, from the French *verd*, green, and *tenure*, a right to a certain property *held from*, or *dependent on*, another, from *tenir*, to hold. The termination *ure* was formerly written OUR, as *tressour*, *messour*, and *plesour*, for treasure, measure, and pleasure. The Latin *or* was employed in a similar manner, either to denote an agent, or to form nouns expressive of abstract ideas. *Amor* is love, and *amator* a lover.

The Saxon *ric*, *rice*, or *riche*, was synonymous with the English *rich*, and also signified a *region* or tract of land. In composition, it became RICK, and yet remains in BISHOPRICK, the dominion and possessions of a bishop. Similar to *rick*, but more generally written, is the termination DOM. It denotes *condition* of existence, and, also, whatever is under the *dominion* or *government*

of another. Thus, *kingdom* is a country under the government of a king, and *freedom* is the *state* or condition of being *free*. The termination in both cases is the same, and the distinction arises from the words to which it is joined. The *state* of being *free* does not imply a figure very different from the original meaning of the term; but that of a *king* suggests a separate idea: it is necessarily connected with grandeur and with power. From the Greek *demos*, I build, was formed *domos*, (the Latin *domus*, and our *dome*,) a house. *Dominus*, among the Romans, was its *master*; and, by an easy transition, the name of the habitation of a family came to signify that of a nation. *Domus* was a *state*, or *country*; and *dominus*, its lord. From the same root is *domineer*, *tame*, &c.; but to dwell longer on this subject would be to anticipate our future explanations.

The Saxon *had*, or *hade*, was merely another orthography of *hæfd*, the head, and, when conjoined with any other noun, it denoted the *state* or *power* of that noun,—all that was *contained under* the term. The English termination HEAD, or (more generally) HOOD, has a like effect. MAIDENHEAD, CHILDHOOD, and MANHOOD, are abstract denominations, and express respectively the whole of what is contained under the general terms *Maiden*, *Child*, and *Man*: what constitutes the class without adverting to individuals. In old English, this affix was a separate word, as *woman hede* for womanhood, *God hede* for Godhead, &c. We shall afterwards find that the verbs TO HOLD (Scotch *had*) and TO HAVE, are etymologically connected with *head*, the Saxon *hæfd*. In the law phrase “To Have and To Hold,” they each denote *possession*, the former *general*, and the latter *continued*. Head is metaphorically a *cover*, and to cover is to *hold* or contain. HOOD, in its separate usage, has a restricted sense. Like the kindred word HAT, it no longer denotes the head itself, but a cover for that part of the body, in the same manner that CAP has sprung from the Latin *caput*. In that language, *capere* is equivalent to the verb To hold, in all its usages. *Caput*, the *head* of a discourse, in passing through the medium of the French, has given us the term CHAPTER; while the hard *c* is retained in *capital*, *captain*, &c. It is thus that languages are expanded, and that a few monosyllables, originally descriptive of prominent natural objects, produce, by their metaphorical relations, the bulky fabric of a modern dictionary.

The termination SHIP, in *friendship*, *guardianship*, *partnership*, and many other words, is equivalent to *head*, or *hood*; for, had we occasion to express the abstract value of a noun, which has not hitherto been so generalized,—all that is *contained* in its meaning, or comprehended in its definition,—the addition of *head*, *hood*, or *ship*, might be made indifferently. Thus the term *war* might transmit one of its shades of meaning into either of the compounds *war-hood*, *war-head*, or *war-ship*. Indeed, the terminations seem to flow from like

sources. We may have observed, in the comparison of letters, that there is a regular gradation from *k* to *sh*; and, from the variation of orthography, we have several words which are, respectively, of synonymous origin, and differ only in the circumstances in which they are now applied. It is thus that we have *shake* and *quake*; *shiver* and *quiver*; *short* and *curt*; *shrink* and *cringe*; *shy* and *coy*, &c. The Latin *caput*, the German *kopf*, the French *chef*, the German termination *schaft*, the Dutch *schap*, the Danish *skab*, the Saxon *scipe*, and the English *ship*, have all an evident fraternity. In Scotland, this termination has the hard sound, as *mastership* for *mastership*, *heirskip* for *heirship*, &c.

It may be observed of the terminations *head*, *hood*, and *ship*, that they are properly added only to such words (of Saxon derivation) as are previously considered as nouns: *falsehood* and *hardship* are the only doubtful exceptions. Adjectives, however, are often raised to the rank of abstract (or generalized) substantives; and those adjectives which are indigenous to the language undergo that change by the addition of the termination *NESS*. This syllable appears in the Anglo-Saxon, but always in composition. Some etymologists would derive it from the Latin *nasus*, the nose, (which is the most prominent part of the face, as the *head* is of the body,) and have deprecated the ludicrous idea which it conveys, as being solely the offspring of early associations. This origin would account very well for its application when designating a promontory, as in the geographical names *Sheerness*, *Dungeness*, &c. in which it assimilates to the word *CAPE* (*caput*), or *HEADLAND*; but, as an abstract termination, the etymology is at least doubtful. It is, probably, an old definitive, or mark of existence, like *the* and *it*, or the Latin *esse*, to which it bears an outward similarity. The French termination *èsse* has the same import in that language, and is also the definitive mark of a feminine noun: *Petitesse*, for example, is *littleness*, from *petit*, little; and *tendresse* is *tenderness*, from *tendre*, soft. The Saxon affix (from which *ness* is more assuredly descended,) was written variously *esse*, *ysse*, *nesse*, and *nysse*, and nouns with that termination were, like the French, always feminine. In old English it was *nesse*, with the final *e*; and the cause why the *n* was prefixed seems to be, that adjectives and participles, to which, only, this termination is joined, were then universally written with a final *e* (whether mute, or vocal, was indeterminate); and the *n* became necessary to prevent the hiatus, for the same reason that it was occasionally added to the article *a*. Why the *n* was sometimes omitted, and oftener inserted, in the Saxon termination, is difficult to discover, for we know little of the euphony of that language.

The transformation of qualities into substances is the work of imagination. We add a definitive to the adjective either by a prefix or a termination, and immediately a substantive is formed. We have then an *it*,—*a* or *the* something.

Green, for example, is merely a sensation of the mind, arising from a particular modification of the rays of light, and has no existence separate from the body that reflects those rays. In grammatical language it is an adjective, and must be conjoined with a substantive before it can express a determinate idea ; but, when we choose to speak of “*the green*,” “*green itself*,” or “*greenness*,” we create a metaphysical Being, of which we may speak as of a real existence. Of this class of substantives, those in *ness* are by far the most numerous, amounting to about thirteen hundred ; but there are other formations of the same kind which deserve notice :—

A number of substantives in *TH*, though apparently monosyllables, are real compounds ; thus, *breadth* is equivalent to *broadness*, *length* to *longness*, and *strength* to *strongness*. This affix is evidently the definite article *the*, and in former times was so written ; *wealth* was *wealthe*, or *the weal* ; and *health* was *healthē*, or *the heal*. The roots of most of those substantives have an antiquated orthography, so as to vary from the adjectives of the present day ; but they are, nevertheless, sufficiently near to demonstrate their identity. *Filth* is obviously *foulness*, although *fil* and *foul* have different vowels.

The Romans formed abstract nouns from adjectives by one or other of the affixes *tas* and *tudo* ; and those have originated the English terminations *TY* and *TUDE*, which are added chiefly to words of Latin derivation. Take, for example, the following Latin adjectives :—

Pius, pious, became *pietas*, piety, equivalent to piousness.

Felix, happy, — *felicitas*, felicity, — happiness.

Simplex, simple, — *simplicitas*, simplicity, — simpleness.

Timidus, timid, — *timiditas*, timidity, — timidness.

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Lassus, weary, — *lassitudo*, lassitude, — weariness.

Longus, long, — *longitudo*, longitude, — length.

Beatus, blessed, — *beatitudo*, beatitude, — blessedness.

TY was formerly *TIE*, in place of which the French (who have appropriated the same terminations,) employ *té*. Both nations use freedoms with this affix, by adding it to words that have little or no affinity to the Latin tongue. Thus we write *safety* or *nicety*, instead of *safeness* and *niceness*, and have borrowed the word *gaiety* (*gayness*), directly from the French *gaieté*.

In the same manner as the absence, or the addition, of a plural termination distinguishes the noun into *one* or *many*, we may conceive other terminations which would diminish or increase its size. Such affixes exist in most languages, but they are seldom of general application. The Latin diminutives were *ulus*

and *culus*, (varied with gender,) and have been partially transmitted to us along with certain words to which they were annexed. Thus we have *particle*, from *particula*, a small part; and *globule*, from *globulus*, a little globe. *Cellula* is a cellule, or little cell; and *tabernaculum* is a tabernacle,—a small or temporary dwelling. From these and other examples, *ULE* and *CLE* may be now considered as English diminutives. The Latin *culus*, in some words, took the form of *unculus*, as in *homunculus*, a little man; and the Saxons had the diminutive *incle*, which does not now appear, unless, perhaps, in some frequentative verbs.

From the German *kind*, a child, is formed the diminutive termination *KIN*, as *lambkin*, a young lamb; *bodkin*, a small *body*, &c.; and those in *OCK*, by contraction, as *hillock* from *hillikin*. *KIN*, *KIND*, and *KINDRED*, are derived from the same source. They signify, of the same *family*,—*children* of the same parents. *Kindlich*, the German etymon of our *KINDLY*, denotes *filial* affection. The German *klein*, little, or small, and the Saxon *hlæne*, or *læne*, lean, or slender, allude to the state of a child. *LING* (a termination inherited from the Anglo-Saxons,) is either a diminutive, as *little*, or descriptive of family, as *kind*. Hence we have *darling*, (or *dearling*), *firstling*, *foundling*, *gosling*, &c. Some of these have a caressive signification, by recalling to our minds the simplicity of childhood. If, however, we look at this state from another point of view, it will present an object with no will of its own, but completely under the power of another. The affix *ling* is, therefore, often expressive of contempt, as applied to slavish dispositions and situations, such as *worldling*, *hireling*, &c. This allusion is common to every language, and *worldling* is not a more peculiar idiom than the scripture phrase “children of the world.” *LET* (apparently a contraction of *little*), is also a diminutive termination in the words *hamlet*, a small village; *croset*, a small cross; *streamlet*, a little stream, &c.

The Scotch attribute much of the beauty of their national poetry to the frequent use of diminutives, which are sometimes doubled in the same word; but the Italians have an advantage, in this respect, over all the other nations of Europe. Their diminutives have each a masculine and a feminine termination, by which they accommodate themselves to almost every substantive, (and even to adverbs,) at the pleasure of the writer; and hence that tenderness of expression which is the boasted excellence of their tongue. *Ino*, *etto*, and *ello*, are of the masculine; and *ina*, *etta*, and *ella*, of the feminine gender. The *ello* and *ella* are evidently compounded with the pronouns *lo* and *la*, he and she. The others appear to be corrupted from *inlo* and *inla*, *etlo* and *etla*; and, consequently, *in*, *et*, and *el*, are the true Italian diminutives. The French

have *ETTE*, which, as in *coquette*, *etiquette*, &c. is, in some cases, transferred into our language without change; but *demoiselle*, (formed from *damigella*, a young or pretty lady,) is contracted into *damsel*, while the *ella*, the originally endearing epithet, is forgotten. Many of our diminutives in *ET* have been probably imported from the Continent, but, having no occasion for the addition of genders, the *ta* and *la*, *te* and *le*, have been discarded. Thus *turret*, a small tower, is the French *tourelle* and the Italian *torretta*, which are both feminine.

The Italian augmentative *one* has been translated into English by *oon*, along with certain words which have come to us either directly, or through the medium of the French. Thus *Balloon*, (Italian *pallone*, and French *ballon*,) is a *great* ball; *Saloon* (Italian *salone*, and French *salon*,) is a *large* hall; and so of many other words. Besides other augmentatives, the same language possesses a number of terminations expressive of different degrees of contempt. One of these, *astro*, is changed into *ASTER*, and affixed to a few English words, as *poetaster*, a wretchedly bad poet, and might be affixed to several other nouns with perfect propriety.

There are other terminal additions to nouns, but, being intimately connected with verbs and adjectives, they will be more easily explained under those heads.

OF VERBS.

A *VERB* is merely the name of an *action*, or *state of being*; and its apparent variations of form are occasioned solely by its connexion with other words that denote the manner and circumstances under which that state of being exists, or exerts its energy. The simplest form of the verb is *THE INFINITIVE*, which, in composition, has all the characteristics of a noun. *To Love*, and *To Hate*, for example, differ from *Love* and *Hate* only in having the prefix *To*, which is, in this case, equivalent to the article *THE*. "I went to sleep," and "I went to bed," have the same form of construction. "To sleep is pleasant" differs nothing from "Sleep is pleasant," except in the possession of the verbal prefix; and, nevertheless, the nominative, in the former sentence, is said to be a verb, and in the latter a substantive. The prefix *To* merely informs us that the abstract noun *sleep* is the name of a *state of existence*. Such verbs, having no effect upon other beings, are termed *Neuter* or *Intransitive*, in contradistinction to those that are *Active*.

The *Article* states the existence of that to which it is annexed, whether it be

quality, action, or substance. It must, in some shape or other, be joined to every adjective, verb, or noun, before the idea can be completed. It is a definitive to the noun, a substantive to the adjective, and a nominative to the verb. Repeating a former remark, *green* is expressive of a particular colour, such as appears on the growing herbage of the field. When we wish to consider this quality, unconnected with any other, we attempt to separate it from every known substance, and apply to it a general name, as the neuter pronoun *it* or *the*. We take *green* ITSELF, or THE *green*, as denoted by the words *greenness* and *verdure*. In the same manner, every verb must have its nominative. Something must be in the state, or perform the act, which the verb represents, before the idea of that state, or energy, can be conveyed. A noun or pronoun is added to the verb, in all cases where the nominative is known; but, when we wish to look upon an action, or a state *itself*, without attending to the actor, or nominative, we must follow the same rule that we did in the case of the adjective *green*. We must say *to love*, *to hate*, *to walk*, *to sleep*, which is *love*, *hatred*, *walking*, and *sleeping*, viewed in the abstract, or unconnected with the individuals who might be so employed. The fact is, the infinitive of verbs is merely a general name for the state, or exertion, which the word denotes. *It*, or *the*, as marking the existence, may be either *being*, or *action*. The same word, with varied orthography, has different departments. *To* is, by us, applied to verbs; but it was the neuter article (*the*) among the Greeks. The Danish *at*, which marks the infinitive in the same manner as our *to*, is also their pronoun *that*; and the English compounds *to-day*, *to-night*, and *to-morrow*, are *the day*, *the night*, and *the morrow*. *Do* is not descriptive of any particular mode of action. It is the producing of a *thing*,—of a *the*, or *it*, whatever that may be, and is therefore applicable to every verb.

When speaking of plurals, we mentioned the affix *EN* as denoting number or increase. *En* or *an* terminates the infinitive of almost all the Saxon and Teutonic verbs, indicating *action* in the same manner as the English *to*. With us it is occasionally prefixed, as *to encrease*, *to make bigger*; *to encourage*, *to make courageous*; and, notwithstanding its *verbal* power, we have added the *to* and other signs of exertion, in conformity with the general analogy of our language. In adopting words from another tongue, such a redundancy is common. To the connective syllable, contained in the vocable which we have chosen, we often join a similar particle of our own. This is in some degree necessary, otherwise our Syntax would become a patch-work, and we should multiply our idioms, already too numerous. As examples of this adaptation of foreign words, we might instance most of the Latin derivatives that contain a preposition. Thus, *to abstain*, and *to connect*, mean *to hold from*, and *to join*

together, their former syllables *abs* and *con* being equal to our *from* and *with*; yet, in composition, we say *to abstain FROM* and *to connect WITH*, which, critically examined, are apparent pleonasms. It is hence that the inseparable prepositions have been, in some cases, supposed to *encrease* the signification of verbs, while, in others, they have been regarded as *expletives*. The latter opinion is general with regard to the prefix of which we have been treating. It will always, however, be found to signify *make*; and *to enjoy*, *to encounter*, *to endeavour*, &c. will thus have evident meanings.

Many also of our verbs have *en* post-fixed, as *to lengthen*, *to make longer*; *to shorten*, *to make shorter*; *to soften*, *to make soft*, &c.; and, in general, those verbs whose roots are adjectives require this mode of formation. When the word to which *en* is affixed terminates with an *r*, it is usual to neglect the middle *e*, in consequence of the coalescence of the liquids *r* and *n*. Thus *leatheren* becomes *leathern*; *southeren*, *southern*; and *to wahren*, (*to make aware*,) becomes *to warn*. In a similar manner *wintery*, *fostering*, *wandering*, &c. have been barbarously mutilated by the poets.

The French infinitives usually end in *ER*, and the Danish in *E*, both of which are terminations of English verbs, as *to stammer*, *to flatter*, *to breathe*, *to soothe*, &c. *EL* and *LE* were formerly noticed as *agents*. They also appear among the infinitives, as in *to grovel*, *to travel*, and *to warble*.

However they may be concealed, all infinitives, like the plurals of nouns, must have originated from similar sources,—from syllables expressive of *increase*, or of *action*. Some are obviously so. *To manage*, *to average*, *to forage*, and others in *AGE*, are plainly from the Latin *agere*, *to do*, or *act*; and *ISH*, in such words as *to publish*, *to punish*, &c. appears to be the softened pronunciation of *age*, though Skinner derives them from their French synonymes in *ir*. The signification of these affixes is, by metaphor, extended so as to include the *collected effect*, or *result*, as well as the act itself. *Foliage* is the collection of leaves on the growing tree, and *rubbish* is the collected consequence of *rubbing* or trituration; and in this manner other nouns in *age* and *ish* are formed.

Some writers have endeavoured to distinguish between the infinitives *IZE* and *ISE*, by limiting the former to verbs of Greek derivation, such as *to criticize*, *to dogmatize*, *to methodize*, &c.; but, as this distinction has not been attended to by Dictionary-makers, authors in general write one or other of these terminations at pleasure, without discrimination.

Infinitive terminations in *ATE* (act?) are affixed to verbs derived from Latin participles in *atus*, as *to congregate*, from *congregatus*; and *to dedicate*, from *dedicatus*; and verbs of a like kind are formed from participles in *itus*, as *to*

excite, from *excitus*. In this case the *ITE* is often contracted into *IT*, as in *to audit*, from *auditus*. From the sources of the same nature we have *to promote*, *to dilute*, &c.; but such terminations are usually so united with the roots of the words in which they are found, that they need not be separately considered. The case is different with *ate*. It is completely naturalized, and (as in the verb *to assassinate*,) is affixed to roots that were unknown to the Romans.

In the same manner that the Latin participles in *atus* originated abstract nouns in *atio*, so English verbs with this infinitive termination produced participles in *ATED* and *ATING*, adjectives in *ATORY*, and substantives in *ATOR* and *ATION*. The meaning of each of these several additions is obvious; but we may observe of words in *ation*, that they have, generally, a twofold application: the noun is either expressive of the *action* itself, or of the *result* of that action. Thus *consolation* may be either the *action* of *consoling*, or the pleasurable sensation consequent upon that action. The same observation may often be applied to the similar nouns in *ETION*, *ITION*, *OTION*, and *UTION*, such as *completion*, *exhibition*, *promotion*, and *substitution*, which may either signify the *effects*, or the *actions*, of *completing*, *exhibiting*, *promoting*, and *substituting*.

To fructify, to produce fruit, *to purify*, to make pure, and numerous others in *FY*, are evidently from the Latin *facio*, I make; and we may safely assert that, from whatever source they may be derived, the same meaning attaches to all the infinitive terminations. Perhaps we shall find that the *CH* and *GE*, which terminate our monosyllabic verbs, are, in many cases, coalesced syllables, which, at one time, were separate. The prefix *to* supersedes the necessity of any other infinitive affix, but, although become useless, they are not therefore discharged: they remain in office in a state of superannuation. As an example, *to enlighten* has three obvious active syllables, and perhaps a fourth may be contained in the monosyllable *light*, which has every appearance of a past participle.

SPECIES OF VERBS.

We have said that a verb is merely the name of *an action*, or of a *state of being*; but this includes, apparently, two opposite divisions of words: for a *state of being* may be *inactive*. This is the case with the verb *TO BE*, which is meant to denote existence simply, abstracted from every mode by which such existence is manifested. "I am," "thou art," "he is," includes no idea of exertion. Each is similar to a noun whose qualities are unknown; and *to be* is, therefore, called the **SUBSTANTIVE VERB**; while the others, containing specific kinds of existence, are sometimes termed **ADJECTIVE VERBS**. "The

earth is round," is a phrase, or proposition, in which, according to the language of the logicians, the earth is termed the SUBJECT, or that of which something is *predicated*; "round" is the ATTRIBUTE,—that which is *affirmed* of the subject; and "is" the COPULA which unites the subject to its attribute. Again: "men of genius *are not* the favourites of fortune." Here "men of genius" is the *subject*, and "the favourites of fortune" is the *attribute*, which is unfortunately connected, or rather disjoined, by the negative *copula* "are not." It is only with the substantive verb that we find those three parts of a proposition in which the third is an attribute of the first. In other verbs, the attribute is contained in the affirmation; for "Peter loves" is equivalent to "Peter is loving." If we say, "Peter loves Mary," Mary is not an attribute of Peter, but the *object* of his love. *Subject, copula, and attribute*, are logical, not grammatical, terms. What is called by logicians the *subject* of a proposition is termed by grammarians the NOMINATIVE; for the nominative may be defined "Whatever *is* or *does* what the verb expresses." In an active verb it is the AGENT.

Every verb designates an energy which is either *felt* or *exerted*. In the latter case it is said to be ACTIVE, and in the former NEUTER. The names TRANSITIVE and INTRANSITIVE, (from the Latin *transeo*, I pass over,) are, however, more appropriate, for the idea of *activity* is not necessarily confined to outward action. According to Dr. Murray, there are no neuter verbs. "By the original constitution of language," says he, "they are all active. *I stand, I sit, I am*, may be expressive of states unconnected in idea with action; but *I stand* literally signified, in old times, *Ic stagend-a*, I am setting my feet, not I remain in the state of having set them; *Ic sig-ta*, I perform the act of setting, or I sink down voluntarily and actively. *Ic am*, for *Ic sigm*, or *sum*, denoted I move, I actively live in a place, a word analogous to *Ic big*, I dwell, I cultivate, I stir, *I be*. Whoever analyzes *exsisto, versor, incedo*, and other recent words of the nature of substantive verbs, will need no aid from this train of examples."

We were glad to see the preceding remarks, as they corroborate what we ventured to express more than twenty years ago. We then said that, notwithstanding the substantive verb is the foundation of all other assertions,—the distinguishing mark of existence,—there is nothing metaphysical in its origin. Language, altogether, is merely the expression of sensations; and sensations are the feelings of *the relations of the parts* of what we conceive to be a material world, either with regard to ourselves or to one another. It is not to be presumed as probable that the formation of language was the result of speculative investigation. The peasants of the rude ages of society, in stating that any particular person or thing *lived* or *lay* in their neighbourhood, could have none of those perplexing and half-meaning ideas which constitute the

jargon of the schools. They must have contented themselves with simply asserting an *existence*, leaving its *substratum* and its *modes* to be explained by future philosophers. The fact is, that *being* and *life* are generally denominated by words expressive of *posture* and *situation*. *Exist* is a compound of the Latin *ex*, out, and *sisto* or *sto*, I stand. We have adopted our word *state* directly from *status*, while the French *estre*, to be, and *estat*, state, are formed from *esse* and *existere*, both signifying *to be*. The Latin *vivere*, and its English *to live*, express the *existence of animated* objects, or of such as are supposed to be so, from the criterions referred to by common observers,—*motion*, and the necessity of *nourishment*, or food. It is hence that the compounds, in both languages, are indicative of *activity* and *briskness*, as well as of *the means* by which existence is prolonged. *Quick* is opposed to *dead*: it also denotes *agility* of motion, and *motion* opposed to *rest*. *Being*, when opposed to non-entity, is not necessarily connected with *life*. It marks only that the object to which it refers *is to be found* in nature, without asserting or denying its *animation*. We have now to speak of those added syllables, which form the scanty Conjugations of the English Verb:—

OF VERBAL AFFIXES.

Adjectives express those qualities of a substance which are inherent in its frame; for, indeed, the collection of those qualities constitutes all that we know of its existence. Verbs are also qualities, for they are not self-existent, but they are not necessarily and continually connected with our conception of the being. Actions exist in time: they have a beginning and an end: they may be *now*; they may have been *yesterday*; or they may be *to-morrow*. In some languages, (and partially in our own,) the *time* of the action is specified by means of affixes. They are what we call the TENSES (*times*) of the verb. The manner, or *mode*, in which the verb is enunciated is also expressed either by other words, or by affixed particles, and these are its MOODS, of which we shall have afterwards more particularly to speak. The verb also varies with the presence or absence of the agent: these changes of form are its PERSONS. It has likewise a singular and a plural, according as the agents are one or many. In languages where all those variations are marked by prefixes, or by terminations, the laws of union are its CONJUGATION. When they are formed by words that are not so united to the verb, the term conjugation (Latin *conjugo*, I join together,) is improperly applied; and these modifying words require to be severally considered and separated in the analysis of the Syntax.

“LAGAMA and LAGA, I lay,—LAGA-SA-THWA, thou layest,—LAGA-THWA, or LAGATHA, he or she layeth,—LAGAMANSA, LAGAMATHA, and LAGAMASA we lay,—LAGATHWANSA and LAGATHWANTHA, you lay,—LAGAHWONDA, or LAGONDA, they lay.

<i>Latin.</i>	leg-o, is, it ; imus, itis, unt :	I, thou, he, &c. gather, collect, read.
<i>Greek.</i>	leg-o, eis, ei; omen, ete, onti:	I, thou, he, &c. place, put, lay, express
<i>Visigothic.</i>	{ lag-ya, yais, eith ; yam, yeith, yanda :	} I, thou, he, &c. place, put, lay.
<i>Saxon.</i>	lag-e, ast, ath ; on, on, on :	I, thou, he, &c. lay, put.
<i>German.</i>	leg-e, est, te ; en, en, en :	I, thou, he, &c. lay.
<i>Sanscrit.</i>	lag-āmi, asi, ati ; āmah, atha, anti :	I, thou, he, &c. cling."

Dr. Murray's object is to prove that all these languages, as well as the *old*

British, Celtic, and Persic, are sprung from one common stock; and certainly this display of the pronouns is much in favour of his theory.

When any action is said to be performed, it is a natural question at what *time* it is done, whether before or at the moment the account is given, or if the performance is merely announced as to happen at a future period. The learned languages have occasioned much abstruse discussion relative to the *tenses*, or *times* of verbs. Happily ours is free from this embarrassment. When the action is finished, or supposed to be so, from its having been in execution previous to the time in which it is mentioned, the mark of its existence is affixed by the terminations *ED* or *EN*. *I love* is present; *I loved* is past, and may be finished, or not, as the other parts of the sentence express. In either case, the verb is rather indicative of the action's being *doing*, or *done*, than the *time when*, but indeed the ideas are undistinguishable. When *doing*, it must be *present*; when *done*, it must be *past*, respecting some period alluded to; and hence *time* is, by implication, included in the signification of the verb. *En* and *ed* are not to be distinguished, except, perhaps, in the degree of modification in which they are applied. The past tense, and the past participle, are the same word, only in the former we attend to the *action*, and in the latter to its effect upon the *object*. *Ed* is used both in the past tense and the participle, but *en* seldom appears except in the latter. We say, "He *proved* the fact," and "The fact was *proved*;" "He *weaved* the web," and "The web was *woven*."

The termination *ed* in the participle appears to lose its active meaning, and designates a quality, or adjective, of the nature of the verb. It expresses something that has been subjected to exertion, and is the result of its power. A *wounded* man is he who has received a *wound*. An *ascertained* fact is one which has been determined by proof: it is a fact of a particular kind,—one that has been demonstrated. Adjectives are formed in this manner from nouns not generally considered as verbal, as *diseased*, from *disease*. There is a class of words in *ID*, from the Latin *idus*, as *putrid*, from *putridus*; *morbid*, from *morbidus*; and *fervid*, from *fervidus*. These are usually denominated adjectives; but there is no distinction between them and the participles above mentioned. Classes of words run into one another, and change their appearance as we shift our station.

The Latin *ens*, (equivalent to the Greek τὸ ὄν,) signifies *being*; the *it*, or *thing*, which exists. Hence it was used to form the present participle in that language, as *docens* and *amans*, which express *existing*, or *being*, in the state of a *teacher*, or a *lover*. Our words in *ENT* or *ANT*, and *ENCE* or *ANCE*, are from this source. Both denote *being* or *state*, the former being applied to constitute

adjectives, and the latter substantives. Thus *abundant* is the *quality* of existing in *abundance*, which is the *name* given to such a state of existence. The Romans expressed the abstract verbal noun by the addition of *tia* to the present participle (or the derived adjective), in *ans* or *ens*. In our adoption of Latin words, we have translated *tia* by *ce* or *cy*; and hence we have substance, from *substantia*; prudence, from *prudentia*; constancy, from *constantia*; with many others. The present participle, in Saxon, was formed by *ande*, *ende*, or *onde*; and, by cutting off the final *e*, it acquired a substantive signification, and extended the idea to the agent, as in *alysende*, freeing, and *alysend*, a redeemer; *freonde*, loving, or friendly; and *freond*, a lover, or a friend. From this comes our affix *END*; for many of our nouns, with that termination, were originally Saxon participles. *Friend* and *fiend* literally denote *a lover* and *an enemy*, from *freon*, to love, and *feon*, to hate; and thus, having synonymes in the language, they are retained for the purpose of marking a peculiar variety in *love* and in *hatred*.

Present participles are formed by the addition of *ING* in English, and *ung* in German, both equivalent to the Latin *ens* and the Saxon *ende*. Words with this affix are rather improperly said to be in the present tense. They may be either past or present, for they express solely the *existence* of the quality or action. *Loving*, *hating*, *destroying*, &c. are unfinished actions: they may be now, or they may have been long ago. The name of the state itself, when considered as a noun, and not as a quality, is expressed by *io* (once *ion*), in Latin, by *ung* in Saxon and German; by *ing* in Dutch, and by *ion* in English. The syllables *ing* and *ion* are, therefore, the same, and indeed they are often used for one another. *Hearing* and *learning* are nouns, as well as verbal adjectives. "During the *action*," and "during the *acting*," (notwithstanding the metaphysical distinction of grammarians are synonymous) phrases, as long as the word *acting* is viewed *generally*, and not considered as the quality of a particular noun: but more of this subject hereafter.

To do and *To be* express ACTION and *existence* in general; and the nature of the *act*, or *state*, can be known only from the verbal noun or participle, to which each respectively may be joined. Every active verb (as it is termed) is despoiled of its variable affixes of activity, as well as of person, when it is conjugated with the auxiliary *To do*, and appears in the simple state of an infinitive, as in—

I do love	for	I love.
Thou dost love	—	Thou lovest.
He does love	—	He loves.
I did love	—	I loved.
Thou didst love,	—	Thou lovedst.
&c.		&c.

DID (*doed*) is believed to have been once *do do*, marking by repetition that the act is finished, and hence the ED. These two forms of conjugation have exactly the same original signification; but, (as happens in all cases where we have two words, or phrases, that are etymologically equivalent,) either one becomes obsolete, or custom gradually produces a shade of distinction. Accordingly, the prefixing of the auxiliary *do* is understood to make the expression more determinately energetic. Wherever it is not recognized as producing that effect, it is a mere expletive, from its adding a word to the sentence without any additional idea. The minor poets frequently write *do*, *does*, and *did*, for no other purpose than to make up the requisite number of feet, a practice thus satirized by Pope:—

“While expletives their feeble aid *do* join,
And ten low words oft creep in one dull line.”

There is a third manner of conjugating the active verb, by means of the auxiliary *To be*. Thus,—

I am loving	for	I love.
Thou art loving	—	Thou lovest.
He is loving	—	He loves.
We are loving,	—	We love,
&c.		&c.

In the preceding form, the participle *loving* is considered more as relative to the action itself than as pointing to the *object*; and hence the state, or exertion, seems to be continuous. “*I crossed the street yesterday*” is simply the relation of a past event; but “*I was crossing the street yesterday*” is a suspension of the action, and the natural inquiry is, what happened while you were so doing? The classical reader will readily discover an affinity between this mode of speech and the middle voice of the Greeks.

It is this state of unfinished action which is understood in such phrases as “The house is building,” and “The house was building,” in which the action

is taken abstractedly, without attending to the agent. The Romans expressed the same ideas by means of the passive voice, "*domus ædificatur*," and "*domus ædificabatur*." Every language has its idioms, which pedants only would attempt to change. For some time past, "the bridge is *being built*," "the tunnel is *being excavated*," and other expressions of a like kind, have pained the eye and stunned the ear. Instead of "The stone is falling," and "The man is dying," we shall next be taught to say, The stone is *being fallen*," and "The man is *being dead*."

Viewing the present participle solely in its verbal *state*, it becomes assimilated to the infinitive, and is a general name for the whole class of *continuous exertions*. The Latins changed its termination, and called it a GERUND, from *gero*, I carry on. They treated it as a noun, and accommodated it with cases. The gerund, however, is not purely abstract, for it is so far verbal as to connect itself with the time and manner of an action. The idioms of two languages are seldom the same, but there is a certain resemblance between the Latin gerund and that usage of the English participle above quoted, such as we shall afterwards find to exist between the supines of the one and the infinitive of the other. In the sentences "He fell asleep *in the reading*," "he is sick *of writing*," the words *reading* and *writing* are used substantively, but not as nominatives. "The house is *a building*," "The man is *a dying*," although nearly obsolete, are legitimate phrases, from which the *a* is now generally excluded; but, in the following, "He has gone *a hunting*," "He went *a begging*," "He is out *an airing*," and many others, if the expressions are allowed at all, the article appears to be indispensable: without it, the words *hunting*, *begging*, *airing*, &c. would cease to be general, and would each require an objective word, or sentence, on which the action might fall.

The substantive verb *To be* is also compounded with the past participle, and thereby forms the whole of what, in other languages, is termed the *passive voice*, which, in English, exists nowhere except in that participle. In the form of conjugation,—

I am loved,	I was loved,
Thou art loved,	Thou wert loved,
He is loved,	He was loved,
&c.	&c.

the verbal adjective (or participle) *loved* is a quality or state of the nominatives *I, thou, he*, &c. as marked by the different parts of the verb *To be*, in a similar manner as if we were to make a conjugation of—

I am strong,	I was strong,
Thou art strong,	Thou wert strong,
He is strong,	He was strong,
&c.	&c.

The analogy will appear more perfect if we advert to the etymology of the adjective **STRONG**, which is a varied orthography of the past participle (*strung*) of the verb *To string*, (or *tie*,) alluding to the tension of the ligaments of the joints in the human body. In the same metaphor, we say that a man is *well knit*: thus, in Scott's "*Lady of the Lake*:"—

"Of stature tall, and slender frame,
But firmly *knit* was Malcolm Græme."

And more directly to our purpose in Dryden:—

"By chace our long-lived fathers earn'd their food;
Toil *strung* the nerves, and purified the blood."

The apparent conjugation, by means of the substantive verb, is not confined to participles and participial adjectives. Every adjective whatever, and even substantives, may be so combined. We may write, "I am wise," "Thou art wise," or "I am the man," "Thou art the man," &c. either of which expressions might as well be termed a simple verb as the phrase "I am loved," an assertion which, although written in one word (*amor*) in Latin, is made up of three separate words in English, and of these *am* only is the verb. The substantive verb *To be* unites the noun to its adjective,—the substance to its quality,—gives them existence, and endows them with power.

OF AUXILIARY VERBS.

What we have said of the terminations of regular verbs is equally applicable to those that are irregular; but we have now to speak of the other circumlocutions that form, in English, the almost infinite variety of moods and tenses of general Grammar, and part of which are expressed by means of terminations in the languages of Greece and Rome.

A verb may be modified in numerous ways, and particularly by the conjunction of another verb. "I love to ride," and "I like to write," specify that the

actions of *riding* and of *writing* are agreeable to me. The infinitives "To ride" and "To write" are the names of actions, and may, therefore, be considered as nouns in the accusative case, as much as if I had said "I love Mary" and "I like money." It is this kind of union of words that grammarians allude to in their rule, "One verb governs another in the infinitive."

There are certain verbs called Auxiliaries, because they are seldom used, except to precede the names of action, or states of being, that is, they modify other verbs. Two of these, *To do* and *To be*, have been already considered, and we have now to treat of the others.

TO HAVE (Latin *habere*, and Saxon *habban*,) is to hold or keep in our possession the thing of which we speak. The word is unlimited in its metaphorical usage. Less permanent in duration and power than the verb *To possess*, (Latin *possidere*, from *potis* and *sedere*,) it holds dominion, for the time, not only over every thing that exists, but over the most evanescent shades of memory and imagination. A man, for example, has been puzzling you with a metaphysical subtlety which *eludes your grasp*, when, all at once, you exclaim "I have you," you get possession of him, that is, you *catch his thought*, for which you *had* so long followed him in vain. The *had* (*haved*), at the close of the sentence, is an *additional* metaphor: he was *followed*, and that action was yours:—you *had* it.

As an auxiliary, *To have* is almost always conjoined with the past participle, and denotes being in possession of the action, which, in consequence, is understood to be completely finished. "I loved" is in the past tense, but the action might have been left as unfinished or continuing: "I have loved" states the action to be over, because in the possession of the speaker. "I was" and "I have been" are tenses of a like import. In the same manner, the verb is compounded with its own participle: thus, "I had" means that I *possessed* at a certain time, which is left indefinite; but "I have had" relates the past circumstance, when the object once in possession is now leaving me, or is already gone.

Thus far the writers of grammars have treated the verb *To have* as an auxiliary. It has, however, other usages, and is prefixed to infinitives like ordinary verbs. For example, the expressions

"I have to see him to-morrow," and
 "Having to see them to-morrow, I will mention your case,"

consider the speaker as *holding* the right of "*seeing* them to-morrow,"—that the interview, notwithstanding its being at present only prospective, is *real* property, and *belongs* to him.

In a similar manner:—

“I *had* to see him yesterday,” and

“*Having had* to see them yesterday,”

express the speaker's *having*, at one time, possessed an anticipated property over what is now also past. “I *had had*” denotes that I had possession at a past time, prior to another definite period.

With the termination *ilis* and *habere*, to have, was formed the Latin *habilis*, and from hence the old English *habile*, which signified *having* or *possessing* any quality that might be requisite. This, by contraction, has originated the adjective ABLE, that is, *having* the power or quality necessary for any specific purpose. Taking the phrase *to be able* as an auxiliary verb, we can thereby form all the tenses of what, in other languages, is termed the POTENTIAL MOOD (Latin *potens*), the expression of *power*.

As—

I am able to walk,

Thou art able to walk,

He is able to walk,

&c.

We are able to walk,

Ye are able to walk,

They are able to walk,

&c.

Another form of the expression of power is by means of the defective verb CAN,—Saxon *cunnan* and German *können*, to be able. The infinitive, *To can*, is out of use in modern English, but the Scotch dialect has the substantive *Can* for ability: “He has no *can*,” meaning that the man is deficient in power,—that he is unable to do what is requisite.

We cannot too often repeat, that no two words, or expressions, are completely synonymous; but, often, the nice shades of distinction vary with circumstances so as to be appreciable by no general rule, except, what is necessary in all cases, a strict discrimination of the precise idea that we wish to express, with an habitual and critical (not slavish) attention to the practice of the most approved authors. In a general usage,

I *can* walk

is equivalent to

I am *able* to walk,

Thou *canst* walk

—

Thou art *able* to walk,

He *can* walk

—

He is *able* to walk,

&c.

&c.

but we should use the first form in the case of a general assertion, and the second when the question of *ability* is intended to be particularly kept in view. We shall afterwards have occasion to notice other distinctions.

The Saxon *cunnan*, in its more direct meaning, signified *To know*, and CUNNING, (which had not then a suspected character,) denoted knowledge in general, and, particularly, that kind which is obtained by a sound judgment from experience. That sort of *cunning* gave a superiority to its possessors over other minds,—thus adding an etymological confirmation of the aphorism that “Knowledge is Power.”

The imperfect tense COULD is dependent, and, in its modern usage, might be properly termed the *conditional*. It asserts the possession of power at a specified time, but leaves us to enquire the reason why that power was, or is not, exerted.

“I *could* have lent you the money yesterday, but I *cannot* now.”

“I *could* even now give you the money, but I *will* not.”

In the latter example, *could* appears as a present tense, and yet we could not with propriety write *can*. “I *can* give you the money, but I *will* not” is a solecism; because the word *can* denotes *unlimited* power, which would not be so if I had not the *will*. *Could* is truly contingent, for its exertion may be dependent on other circumstances than the *will* of the speaker, as in the following sentences:

“I *could* sing a good song, if I had not such a bad cold.”

“I *could* tell you a long story, but, at present, I am too much engaged with other matters.”

The Saxon *magan*, to be able, was more particularly allusive to physical than to mental power. *Mighty* is powerful, and *might* is bodily strength. The English derivative MAY denotes power to act, whether that power be intrinsic in the actor, or derived from another. *May* might be by *permission*, (and indeed this is its more usual acceptation,) a circumstance which *can* never contemplates. When a person says, “I may walk,” he announces his possession of a power which is left dependent on his will. “I *can* walk” alludes to *ability* alone. “You *may* do so; I give you liberty.” “You *can* do so; I have not the power to prevent you.”

MIGHT is the conditional of *may*, as *could* is of *can*; and may be explained and exemplified in a similar manner:

“You *might* do what I desire: why, then, do you not do so?”—That is,

“There is nothing to hinder you from doing what I wish; why then? &c.”

“I *might* have put a hundred guineas in my pocket, had I taken his advice,”

means that it was a probable event that, had I taken his advice, I should have gained a hundred guineas ; but the expression—

“ I *could* have put a hundred guineas into my pocket,” &c.

reduces the *probability* to a *certainty*.

“ *May* I ask you a favour ?” is equivalent to

“ Will you permit me to ask you a favour ?”

“ *Might* I ask you a favour ?” would be

“ Am *I able* to ask you a favour ?”

Proverbs are the traditions of language as well as of thoughts. Thus, the impropriety of procrastination is expressed in the adage—

“ He that *will not* when he *may*, *may not* when he *will*.”

And, when we say “ *Might* creates right,” we assert, whether mistakenly or not, that, in this world, “ Right is wholly dependent on power.”

MUST expresses necessary action ; but the necessity may either be the consequence of outward compulsion, or of internal conviction. The German *müssen*, to be *obliged* (*bound*), is an irregular verb, having all the variety of conjugation usually found in that language ; and the Saxon *most*, although imperfect, has its different tenses ; but the English *must* never changes its orthography. In consequence of this defect, we can only learn, from the other words in the sentence, at what *time* the compulsion takes place.

“ I *must* walk” is equivalent to “ I feel the *necessity* of walking,” or “ I am *compelled* to walk.”

“ I *must* have walked” denotes that, at some past time, I had been *obliged* to walk. “ I *must* walk to-morrow” foretells a future necessity : future, in consequence of the word *to-morrow*.

TO DARE (Saxon *dearran*), is to risk the exertion of an assumed but uncertain power, and is more appropriately connected with verbs that indicate opposition or danger :—

“ If I *dare* eat, or drink, or breathe, or live,

I *dare* meet Surry in a wilderness.”

The imperfect tense is **DURST** in all the three persons, both singular and plural, as “ I *durst*,” “ Thou *durst*,” “ He *durst*,” &c.

When it is not employed as an auxiliary, the verb *To dare* is regular in the past as well as in the present tense, as “ I *dared*,” “ Thou *daredst*,” “ He *dared*,” &c. ; but the construction of the two forms of conjugation are diffe-

rent. In the one case we say, "I *durst* meet him," or "He *durst* meet him," and in the other, "I *dared* to meet him," or "He *dared* to meet him."

Durst is not limited, like *dared*, to past time, but has a contingent application, similar to that of *could* and *might*, without regard to tenses.—"I *durst* as soon hang myself as contradict her," might be the melancholy speech of a hen-pecked husband.

It must have been already observed that the auxiliaries, which we have mentioned, coalesce more closely to the infinitives that follow them than other verbs can be made to do: it is a distinguishing characteristic of the class. "I wish *to* read," "I learn *to* read," and "I love *to* read," show the manner of the junction of ordinary verbs; while "I may read," "I can read," and "I must read," show that of the auxiliaries. In the former case, the *to* is prefixed to the infinitives: in the latter it is discarded. The arrangement of our language, by placing the auxiliaries *before*, instead of *after*, the principal verbs, has prevented that closer union which, in the form of contractions, would have given us moods and tenses in the shape of terminations. It is the tendency of all languages to combine monosyllables into polysyllables,—roots into compounds; and to untie the rudely-twisted knots is the fruitless never-ending labour of the etymologist.

There are a few other words which belong to an intermediate tribe between ordinary verbs and auxiliaries. They, too, dispense with the prefix *to* in their following infinitives; but, being transitive, they require an interjected accusative. The following are of this class: To hear, to let, to make, to feel, to see, and to bid. Thus:

I *heard* him say so,

I *let* him do it,

I *made* him do it,

I *felt* him touch me,

I *saw* him steal,

I *bade* him go away.

There are, however, occasional deviations from this practice, especially in the verb *To bid*. Smollett writes "He *bade* them *to* open their bundles;" and Goldsmith, more harmoniously,

"Those gentler hours that plenty *bade to* bloom."

To NEED, to want, or to be in want of, is akin to those above-mentioned, but is something different in its usage. The *to* of the succeeding infinitive is requisite in the affirmative sentence, but not in the negative. Thus we say, "He *needs to* go," or "I *need to* go;" but "He *needs not* go" or "I *need not*

go" when the negative intervenes. Young writers are apt to confound the third person singular of this verb with the adverb NEEDS; because the words have the same orthography: "He must *needs* go" signifies "He must *necessarily* go:" a necessity, however, arising from some *want*, or *need* of his own rather than from outward compulsion. Shakspeare seems to consider it as dependent on the will:

"He was a foole,
For he *would needs* be vertuous."

The extensive application of the word *need*, (from the slightest *occasional use* to the most *urgent necessity*,) gave frequent opportunities to our great Bard for exhibiting his punning propensities: Thus, in Timon of Athens,

"Oh you gods, what *need* we have any friends; if we should nere have *need* of 'em? They were the most *needlesse* creatures living; should we nere have *use* for 'em."

And again in Hamlet,

"And hitherto doth Love on Fortune tend,
For who *not needs* shall never *lacke* a Frend:
And who in *want* a hollow Friend doth try,
Directly seasons him his Enemy."

OF THE FUTURE TENSE.

When speaking of tenses we have hitherto confined ourselves to the *present* and the *past*. In reality there are no *future* actions: they exist only in anticipation. Nevertheless, those embryo beings,—the creations of hope or of fear,—play a splendid part on the theatre of human thought. The *past* soon loses its interest;—the *present* (if there be a present) has only a momentary duration; and we may, truly, be said to live among the non-entities of the *future*.

Actions that are to come can only be contemplated through our present conception of how they may be produced. All past actions are necessary, otherwise they would not have been; and the thoughts, or things (termed *causes*), which preceded and are supposed to have produced them, are left for the investigation of the historian; but, in looking forward to the future, we perceive nothing but *causes*, for there is no action previous to their exertion.

We may conceive actions to arise from three different sources; and consequently they are divisible into as many kinds:

1. Voluntary, that is, such as follow the *Will* of the Agent.
2. Compulsory,—such as follow the *Will*, or *Power*, of a being different from the Agent.
3. Contingent,—such as are either not referrible to any known cause, or which we choose to consider as simply future.

To express these three several divisions, we make use of only two auxiliaries, *will* and *shall*.

To *WILL* (Saxon *willan*,) with some change of conjugation, though a little antiquated, still exists in our language as a regular verb. “I will,” “Thou wilt,” “He wills,” “We willed,” &c. express the consent, or desire, of their nominatives; and hence the defective auxiliary is well fitted to mark a *voluntary* future.

SHALL is the Saxon *scealan*, to *owe*, or to *be obliged*; and therefore properly applies to any prediction of a *compulsory* kind. In very old English, it was the only future auxiliary, *Will* being then restricted to its regular meaning.

So far all is well, but how, with only these two words, *will* and *shall*, can we designate an act which is purely *contingent*,—a simple future? The Germans use the verb *werden*, to become, for that purpose. It is equivalent to the Saxon *weorthan*; but that verb, (unless perhaps in some anomalous usages of the word *were*,) has not reached our times. Accordingly, by means of a few dexterous manœuvres, which puzzle the brains of the Scots and Irish, we have contrived to make *will* and *shall* answer all the three divisions of futurity. With regard to which of the two shall, in any particular case, become a simple future, our choice is founded on the following principles:—

1. Knowing little of the *will*, or determination, of others, we denote their *contingent* actions by *will*, and their *compulsory* ones by *shall*.

2. Knowing our own *will*, we denote our *voluntary* actions by *will* and our *contingent* actions by *shall*.

3. When we would express our own *necessary* actions, we use a periphrasis, such as “I shall be *forced*,” or “I shall be *obliged*” to do such a thing: or, changing the verb, we say “I *must* do it” or “I am *obliged* (or *forced*) to do it.”

4. When we would express the *voluntary* actions of others, we lay an emphasis on the word *will*, and say “You *will* do it;” or we use such prophetic phrases as “You will *surely* do so,” “I am *convinced* that he *will* do so,” &c.

5. *SHOULD* and *WOULD* are the conditionals of *shall* and *will*, and follow similar rules of construction. *Should* is sometimes used unconditionally, and is then equivalent to *ought*. *Would* is also used in the same manner, and then

signifies *wish*. “I *should* have done that” signifies “I *ought* to have done that;” and “I *would* that you were wise” is equivalent to “I *wish* that you were wise.” In these usages, *should* and *would* cease to be conditionals.

The preceding principles are, probably, unexceptionable, but they are too general to be easily referred to, in particular instances. The choice between *shall* and *will* depends so much upon the intention of the speaker, that it is scarcely possible to teach a foreigner to distinguish their usage: for even our best writers must be sometimes in fault, seeing that they are not always uniform in their practice. Nevertheless, an attention to accuracy in the use of those words is of the utmost importance; for, on the nice discrimination of the signs of the future tense, much of the precision and elegance of composition depends. As, in incurable diseases, the prescriptions are always most numerous and generally specifics, so, on this subject, every grammarian has promulgated his own infallible instructions; and we have now before us a work, devoted entirely to *shall* and *will*, containing no fewer than thirty-five Rules, with numerous observations and examples upon each. However correct these may be, (and we believe that they are correct,) they defeat their purpose by their multiplicity. Mr. Brightland's Rule (from the Latin of Dr. Wallis) has the advantage of being easily retained in the memory; but it is not sufficiently comprehensive:

“In the First Person, simply, *shall* foretels;
In *will*, a threat, or else a promise, dwells;
Shall, in the Second and the Third, does threat:
Will, simply, then foretells the future feat.”

When it is said that *will*, in the first person either *promises*, or *threatens*, it is understood only in its combination with other words, or from its known connexion with other circumstances. The *will* or *desire* of the speaker is all that is expressed in the simple sentence, and this *will* may promise a favour or threaten a punishment; for we never use *will* in the first person without assuming that we have power. *Shall*, in the second and third person, also presumes the power of compulsion; for it would be absurd to say “You *shall*,” or “He *shall*,” act in a certain manner, if we had no power to enforce obedience: it would be an empty threat.

When we would employ *shall* and *will* as interrogatories, we find, by a little attention, that the choice for the different futures depends on the same principles as in direct assertions. The expected answer ought always to be made by the same auxiliary with which the question is asked; and the answer will immediately determine the choice. Thus, “When *shall* we meet again?” is to be answered by “We *shall* meet again” (at such a time). Had the reply

been “We *will* meet again” (at such a time) it would have expressed the *will*, or desire, of meeting, which was no part of the question. Again, “*Shall* your brother be in town to-morrow?” The answer, if in terms of the question, must either be “He *shall*” or “He *shall* not,” which, in either case, would imply compulsion; and, therefore, if it were not intended to exercise power over this brother, the question should have been *put*, as well as *answered*, by *will*. “Shall I have my money to-morrow” is proper; and the answer may be “You *shall*,” which is a *promise* of payment. “*Shall* I call upon you to-morrow” is a substitution of *shall* for *may*; or the sentence may be considered as elliptical, in place of “*Shall* I (be allowed to) call upon you to-morrow?” or, in other words, “*Will* you allow me to call upon you to-morrow?” “*Shall* I help you to a cup of tea?” “*May* I help you to a cup of tea?” and “*Will* you allow me to help you to a cup of tea?” are spoken indiscriminately. The etiquette of polished society has prescribed laws to these and other colloquial phrases with which written language, in general, has nothing to do. The Scotch mode of expression “*Will* I call upon you?” or “*Will* I help you?” is, however, unquestionably, erroneous. It would signify “*Am I willing* to do so?” which is not, probably, the meaning of the speaker.

We shall now proceed to give some miscellaneous examples of the application of these troublesome auxiliaries; but, previously, we beg the reader's attention to the following Rule, which embraces the whole of the subject; and, being of easy application, will be convenient for referring to in our explanatory remarks:

GENERAL RULE.

If the speaker is the nominative to the *verb*, and also determines its accomplishment;—or, if he is neither the nominative to the *verb* nor determines its accomplishment,—the proper auxiliary is *WILL*:—in every other case it is *SHALL*.

Miscellaneous Examples.

“I *will* speak.” Here I is the nominative and also determines the act *to speak*, which therefore requires *will*. Had the speaker simply declared the act as a *future*, without alluding to his determination, the phrase should have been “I *shall* speak.”

“He says that James *will* be hanged.” This is a compound sentence, and will be better understood by reversing the clauses thus: “James *will* be hanged, —he says that.” We have then only to consider the simple sentence, “James *will* be hanged,” in which *James* is the nominative, but the *speaker* is not

James, neither does he determine *James's* death; and, therefore, according to the Rule, *will* is the proper auxiliary. Had the speaker been a judge, and pronouncing his fiat from the judgment seat, he would, then, have determined *James's* death, and the expression would have been "He says that, *James shall* be hanged."

"My master desires me to tell you that,—he *will* call upon you to-morrow." Here it is the servant (not the master) who speaks; and he is neither the nominative of the verb *call*, nor possessed of power over the action; *will* is, therefore, the proper auxiliary.

"Thou *shalt* not steal." Here the speaker is not the nominative, but he determines the verb, which, in consequence, requires *shalt*. SHALL and MUST are often, erroneously, considered as synonymous. They have nevertheless distinct meanings. "You *must* not steal" is an imperious moral precept, for which different reasons may be assigned; but "You *shall* not steal" is a mandate independent of any regard to the crime, and assumes that the speaker will exercise his power, either in preventing, or in punishing. When the latter is in view, the penal clause is frequently added, as, "Thou *shalt* not take the name of the Lord thy God in vain, for the Lord *will* not hold him guiltless that taketh his name in vain."

Speaking of the defender of a fortress, it may be said, "He *will* die rather than surrender," which, by Dr. Wallis's Rule, would be ungrammatical, because *will* is here in the third person, and, nevertheless, is not a simple future; but, according to the preceding General Rule, it is good English: for "the speaker is neither the nominative to the verb nor determines its accomplishment." "He *shall* die, &c." would express a determination in the speaker to put the governor to death, should he attempt to surrender the fortress.

The solemn and the poetical styles have generally been said to be excepted from the ordinary rules, in the use of these auxiliaries: but this we believe, in most cases if not all, to be a misapprehension. The spirit of enthusiasm views the future as if it were present. The threatenings of the Bard and the denunciations of the Prophet, though derived from different sources, have a similarity of manner. The language too has the same name: it is that of Inspiration.

When we look at the phraseology of ordinary life, we perceive no *compulsive* act unassociated with the agent that compels. If the judge say "the man *shall* die," we know that it is in consequence of the fiat of the speaker that the man is to suffer death; but the predictions of the prophet, or the poet, although they are equally absolute, suppose no energy inherent in the speaker: he is the real or the imaginary representative of a superior being in whose name he speaks.

That being is shrouded in darkness. Unseen and unapproachable, his will is inexorable and his fiat irrevocable ; and hence it is that denunciations of the future are so often allied to the sublime. The following examples will explain what we have now stated :

“ Rapt into future times, the Bard begun :

A virgin *shall* conceive,—a virgin bear a son !

From Jesse’s root, behold a branch arise

Whose sacred flower with fragrance fills the skies.

Th’ ætherial spirit o’er its leaves *shall* move,

And on its top descends the mystic dove.

* * * *

The sick and weak, the healing plant *shall* aid,

From storms a shelter, and from heat a shade,

All crime *shall* cease and ancient fraud *shall* fail ;

Returning Justice lift aloft her scale ;

Peace o’er the world her olive wand extend,

And white-robed Innocence from heaven descend.”

Pope.

The *contingent* future in the *third* person is marked by *will* ; but these are, obviously, *necessary* futures, determined by a power known to the Bard, but not described. *Shall* is also understood in many of the lines where the verse prevents its insertion.

Mr. Day puts the following prediction in the mouth of his “ Dying Negro :”

“ The time *shall* come, the fated hour is nigh,

When guiltless blood *shall* penetrate the sky.

Amid these horrors, and involving night,

Prophetic visions flash before my sight ;

Eternal Justice wakes, and in their turn

The vanquished triumph, and the victors mourn !

* * * *

Then the stern Genius of my native land,

With *delegated* vengeance in his hand,

Shall raging cross the troubled seas, and pour

The plagues of Hell on yon devoted shore.

What tides of ruin mark his ruthless way !

How shriek the Fiends exulting o’er their prey !”

In the preceding lines, the *necessary* futures, expressed by *shall*, are consequent upon the *will* of “ *Eternal Justice*,” who holds in her hands the links of a dependent chain. The “ *Fiends*,” as executioners, are incited by the “ *Genius of Africa*,” who is, himself, only the “ *delegated*” minister of vengeance ; and,

hence, it is properly said that he “*shall* raging cross the seas,”—not that he *will*; which latter would have been the auxiliary, had the Genius been the *primary* agent in pouring the torrent of desolation.

Past actions are always *necessary*; and we may view an action as past, although, in reality, it is yet indeterminate: in which case, we use *shall* in the third person, as if the *will* of the agents were to have no influence. Thus we may say of a candidate: “If he *shall* be elected, he *will* do his duty to his constituents; that is, “Grant this,—He *shall* be elected,” and, this being done, I assert *that*,—“He will do his duty to his constituents.” Thus also in Rowe’s Lucan:

“Cæsar is all things in himself alone,
The silent Court is but a looker on;
With humble votes, obedient they agree,
To what their mighty Subject *shall* decree:
Whether a King, or God, he *will* be fear’d,
If royal thrones, or altars, *shall* be rear’d.”

The Author of the “Observations on Shall and Will,” formerly mentioned, has extracted the following paragraph, from the Spectator, which, he says, points to no “particular time, past, present, or to come.”

“There is indeed something very barbarous and inhuman in the ordinary scribblers of lampoons. An innocent young lady *shall* be exposed for an unhappy feature. A father of a family turned to ridicule, for some domestic calamity. A wife be made uneasy all her life, for a misinterpreted word or action. Nay, a good, a temperate and a just man, *shall* be put out of countenance by the representation of these qualities, &c.”

These are all *suppositions*, and were we to preface each of them by the words “Let us suppose that,” or others of a similar import, they would be so many *necessary* futures,—necessary in consequence of the *supposition*.

Actions, or results, that are unknown are equally *contingent*, in the mind of the speaker, whether they are imagined to exist in the *past*, the *present*, or the *future*; and, hence, he often makes use of the same forms of expression. Thus we say of a ship that “she *will* have completed her voyage before now;” or, of an absent friend, that “He *will* perhaps, at this moment, be reading my letter.” “You *will* have seen my last publication.” “You *will*, no doubt, be surprized that I have not written to you.”

We have said that the errors in the use of *shall* and *will* are more generally found among the Scotch and Irish; and, in fact, the influence of early habits is so powerful that their most correct writers have occasional slips of this kind. The following are prominent examples:

“ Without having attended to this, we *will* [shall] be at a loss in understanding several passages of the Classics, which relate to the public speaking, and the theatrical entertainments, of the ancients.” *Blair’s Lectures*.

“ In the Latin language, there are no two words we *would* [should] more readily take to be synonymous, than *amare* and *deligere*.” *Ibid*.

“ This we know well, that in every period of life, the path of happiness *shall* [will] be found steep and arduous; but swift and easy the descent to ruin.” *Blair’s Sermons*.

“ If they act well, they know, that in such a parliament, they *will* [shall] be supported against any intrigue; if they act ill, they know that no intrigue can protect them.” *Burke*.

“ If I draw a catgut, or any other cord, to a great length between my fingers, I *will* [shall] make it smaller than it was before.” *Goldsmith*.

There is a species of *future* which we may mention in this place. It links itself more intimately with the present; but, often, leads to expressions that are ungrammatical, and seldom to such as are elegant. It is a sort of translation of the Latin participle *futurus*, (*going to be*), usually rendered by the Gallicism *about to be*;—the notification of what metaphysicians would call an *incipient existence*. “ I am *about to marry*” denotes that I am on the *very point* (*au bout*, French,) of the act of marrying. “ I am *going to marry*” asserts that I have proceeded so far on my journey to perform that action. These modifications of the verb may be made through all its tenses, and, thereby, constitute an addition to the forms of Conjugation that are usually exhibited in Grammars. It may be termed the “ Immediate Future.” The French have a similar link between the past and the present by means of the verb *venir*, to come, as,—*Je viens de le quitter*, I have just left him; literally “ I come from quitting him.”

The English conjugation is as follows :

I am <i>going to marry</i> ,	I am <i>about to marry</i> ,
Thou art <i>going to marry</i> ,	Thou art <i>about to marry</i> ,
He is <i>going to marry</i> ,	He is <i>about to marry</i> ,
We	We
Ye } are <i>going to marry</i> .	Ye } are <i>about to marry</i> .
or They }	They }
&c.	&c.

It were useless to dwell upon the import of these several phrases. Their meaning will be obvious to an Englishman; and a foreigner, in order to

understand them, would require to have them translated into his native tongue.

We noticed, in the outset, the abuse to which these expressions are peculiarly liable. It arises, chiefly, from considering the words *about* and *going* as superfluous, and, in consequence, dismissing them from the sentences to which they necessarily belong. "I am to marry" is neither future nor present. To marry is the name of the action, and we might as well say "I am marriage." "I am to be married to-morrow" is a confused junction of the future with the present, and would be much more clearly expressed by the words "I shall be married to-morrow." It may be said that good writers never fall into such mistakes; but the following sentence is evidence to the contrary:

"Of the general characters of style, *I am afterwards* to discourse; but *it* will be necessary to begin with examining the more simple qualities *it*; from the assemblage of which, *its* more complex denominations, in a great measure, result." *Blair's Lectures*.

Once for all, we request that the Reader will not accuse us of the futile design to depreciate the merits of the Writers whose mistakes we quote. Those vessels that float unhurt along the stream of time are best fitted to mark the rock to which they have approached too near. Scotticisms are very venial faults in the court of Apollo; and the etiquette, usually observed towards living authors, has alone prevented us from lighting our beacon at a luminary which still gladdens the nation, by continually adding to the stock of its harmless enjoyments.

OF MOODS.

The manner in which a state, or action is enunciated, is called the **MODE** or **MOOD** of the Verb. Thus, a simple affirmation is termed the **INDICATIVE MOOD**, and a dependent one is the **SUBJUNCTIVE**. If it is in the form of a command, it is the **IMPERATIVE**;—if expressed as a wish, it is the **OPTATIVE**. The verb itself,—the mere name of the state, or act, is the **INFINITIVE MOOD**, which we have already examined. It is, however, only when any mode of expression is represented by a change in the orthography of the verb that it has properly, in a grammatical sense, the name of Mood, otherwise the Moods would be as numerous as the passions of the mind. The mood of the speaker's thought is, generally, better indicated by tone and gesture than by any means that written characters can convey.

The Indicative Mood is common to all languages. The Latin has the Subjunctive and Imperative, and the Greek, in addition, has an Optative Mood. The French, Spanish, German, and, we believe, most modern languages, have

also a Subjunctive Mood, under which form other modes of expression are arranged ; but the English Verb has no changes of orthography different from the few formerly mentioned ; and all the modifications of mind are left to be expressed by the auxiliaries *can, could, may, might, &c.* already explained. Nevertheless, although the principal verb remains unaltered, there are certain arrangements of these auxiliaries which have rendered it a matter of doubt, in attending to the practice of our best writers, whether or not the English tongue possesses a Subjunctive Mood. To have an unsettled Syntax is derogatory to the character of a language ; and, as our grammarians have hitherto failed to produce uniformity on this subject, we cannot pass it over without particular notice.

A subjunctive (or subjoined) clause, is that part of a sentence which is dependent on what either precedes, or follows, it. Thus :

“ I did these things, that he *might understand* me.”

“ I have written him a letter, lest he *should forget*.”

The clauses in these sentences might be reversed :

“ That he *might understand* me, I did these things.”

“ Lest he *should forget*, I have written him a letter.”

But, however they may be arranged, the verbs *to understand* and *to forget* would, in some languages, have a different termination from what they have in the Indicative, or *independent*, state ; and such termination would incorporate (though imperfectly) the meanings which we have here expressed by the separate words *might* and *should*. We say *imperfectly*, because the Subjunctive affix only denotes *dependency* in general,—the shades of which are distinguished by means of the auxiliaries *might, should, would, and could*.

The Subjunctive Future, of English grammarians, refers solely to contingencies ; for it declares that a state, or action, will follow, provided another, which is also named, shall take place. Thus :

“ I shall be glad to see him, if he will call upon me.”

The latter member of this sentence is said to be in the Subjunctive, or **CONDITIONAL MOOD**, because it is on this *subjoined condition* that the prediction “ I shall be glad to see him ” depends. It is not, however, necessary that the condition should be literally *subjoined* ; for it may precede, in the present example, with equal propriety, as :

“ If he will call upon me, I shall be glad to see him.”

In languages that have a regular change of termination of the verb, in the several tenses and persons of this mood, words corresponding with *will call* have, as before mentioned, another form, whereas this does not differ from the Indicative “ You *will call* ; ” but it is a general practice in English to dismiss the Auxiliary from the Subjunctive Verb, leaving the Infinitive only. Thus :

“ If he *call* upon me, I shall be glad to see him.”

Where no doubt is implied, the Subjunctive form is laid aside, and the sentence is put in the Indicative, as simply declaratory. As:

“When *he calls* on me, I shall be glad to see him.”

It is here taken for granted that *he is to call*; and it is at the *when*, or *time*, at which he calls that “I shall be glad to see him.” Again:

“When the sky *falls* we shall catch Larks,” is in the Indicative Mood, and in the present tense; for we transport ourselves, in imagination, to a future period, when the falling of the sky and the catching of the larks will be present and simultaneous actions: but were we to consider the event of this supposed phenomenon to be uncertain the sentence would be Subjunctive. As:

“If the sky *fall*, we shall catch larks.”

In this case there are two futures: the first being uncertain, the Infinitive, *to fall*, is written without any preceding auxiliary,—but the latter, though provisional, is a direct assertion, and is, therefore, put in the Indicative, “We *shall* catch.”

“Whether he *run* east or west, he will certainly be overtaken.” That is, “Though he *run* east, he will be overtaken,” and “Though he *run* west, he will be overtaken.” The direction in which he *will* run is uncertain, and has, on that account, the subjunctive form, the Infinitive *run* not being preceded by any other verb. This elision of the auxiliary is not however necessary. It may be inserted if we choose, and the only reason why it is not always so (and it is the case with every elision) is that the idea can be equally well understood without it. The following are examples in both ways:

“If, in some future year, the foe *shall* land
His hostile legions on Britannia’s strand,
May she not, then, th’ alarum sound in vain,
Nor miss her banish’d thousands from the plain.”

Hon. H. Erskine.

“Nor Fame I slight, nor for her favours call;
She comes unlook’d for, if she *comes* at all.
But, if the purchase *cost* so dear a price
As soothing Folly, or exalting Vice;
Oh! if the Muse must flatter lawless sway,
And follow still where Fortune leads the way;
Or, if no basis *bear* my rising name,
But the fallen ruins of another’s fame;—
Then teach me, Heaven, to scorn the guilty bays,
Drive from my breast the wretched lust of praise.”

Pope.

The first couplet of the latter example is in the Indicative form, because the thought is general, without reference to future time; and, therefore, we have *comes* after the conjunction *if*, although against the Rules of ordinary Grammars.

The difference, then, between the construction of an Indicative and that of a Subjunctive clause, in the future tense, is that, in the former, the verb must always be preceded by an auxiliary, and that, in the latter, the auxiliary [*shall* or *will*] may be inserted or not, as we please: and the sole rule of distinction depends upon the intended meaning of the speaker, as derivable from the general drift of the sentence.

Thus much for the future tense; we shall now inquire, whether, or not, there exists a present tense in the English Subjunctive Mood; and, for this purpose, we shall begin with the verb *To Love*, on which so many changes have been rung through all the languages of Europe. According to Lowth and his followers, the present tense of the Subjunctive is as under:

Singular.

Plural.

1. If I love,

1. If we love,

2. If thou love,

2. If ye or you love,

3. If he or she love,

3. If they love,

where (say they) the place of the *if* may be supplied by "*any other conjunction proper for the Subjunctive Mood.*"

We may observe, in the outset; that it is only in the second and third persons singular that this Subjunctive differs from the Indicative "I love, Thou lovest, He loves, &c." Let us then endeavour to form a dependent sentence, in the present tense, so as we may discover in what this difference consists:

"If he *love* her, he should [ought to] marry her."

In this sentence, the verb *love* appears in the Infinitive, and, consequently, as in the case of future subjunctives, an auxiliary may be understood as preceding it. But, the clause being in the present tense, that auxiliary must be the verb *To do*, and therefore, we may complete the sentence thus:

"If he *does love* her, he should marry her."

This, however, brings us back to the Indicative, and we might as well have said,

"If he *loves* her, he should marry her."

Again, "If thine eye *offend* thee, pluck it out." That is, if meant to be in the present tense, "If thine eye *does offend* thee, pluck it out;" but as it is here given, it may be altogether future; and (as is probable from the context) may mean generally,

"If thine eye *shall offend* thee, then pluck it out."

The sentence "If thou *love* me, keep my commandments" is liable to the same uncertainty; and, in general, while the Indicative form is clearly expressive of the idea, the elision of the *es*, or *est*, *does*, or *doth*, is almost always productive of ambiguity.

By these and other considerations, we are persuaded that we should never have found a present Subjunctive in our language, had it not arisen from a peculiarity in the conjugation of the Substantive Verb *To be*. The Indicative had at one period a double form, which is thus given by Ben Jonson in his Grammar, published in 1640:

Present Tense.

I am	We are	or	I bee	We be
Thou art	Ye are		Thou beest*	Ye be
He is	They are		He beeth*	They be.

Past Tense.

I was	We were	or	I were	We were
Thou wast	Ye were		Thou wert	Ye were
He was	They were		He were	They were.

Jonson's partiality for the classic tongues is well known,—his "learned sock" is proverbial; and yet, notwithstanding those varieties of the Verb, he never speaks of a Subjunctive Mood: on the contrary, when quoting an example, which we should be apt to consider as a Subjunctive, he resolves it by stating that it contains an Infinitive whose governing verb is understood.

Adelung tells us that the Substantive Verb is regular in the languages of Mexico and Peru. It is seldom so in other tongues. The Saxons (for they were different tribes) had two Infinitives, *beon* and *wesan*; and the modern English appears to be a mixture of these with some other Conjugations. *Be* and *been* are from the first; *was* and *wast* belong to the second; *wert* and *were* seem more allied to the Danish *være*; while *am*, *art*, *is*, and *are* would claim a different origin. Dr. Wallis, whose "Grammatica Linguae Anglicanae" was first printed in 1653, differs little from Jonson. "This verb," says he, "is sufficiently anomalous, and has in fact a double form.

In the Present, { *am, art, is*,—plural *are*.
 { *be, be'st, be*,—plural *be*.
 In the Preterite { *was, wast, was*,—plural *were*.
 { *were, wert, were*,—plural *were*.

* We may add to this that I bee, Thou bee, and He bee, were also written; although both those singulars had become obsolete in the time of Jonson.

“The first form, as well in the present as in the preterite, is chiefly used wherever the Latins would put the Indicative Mood;—the second, almost always in other cases.” Here we discover the earliest dawnings of a Subjunctive; for it was then not only unstable in its usage, but had not even acquired the name.

Having, accidentally, got two Indicative forms of the Verb *To Be*, Grammarians, when language came to be more critically investigated, endeavoured to discriminate between them; and (as is practised with all words that are originally synonymous) they wished to assign to each its peculiar province. Hence arose the imperfect attempts at a present Subjunctive;—we say *imperfect*, because there is no case in which the Indicative form would be ungrammatical. Besides, such phrases as “If I *be*,” “If thou *be*,” “If I *love*,” “If thou *love*,” &c. are perpetually in danger of being mistaken for futures, where the words *be*, *love*, &c. are undoubtedly Infinitives. On the other hand, if the word *be* is merely considered as a substitute for *am*, *art*, *is*, and *are*, it ceases to be a Subjunctive.

The translators of the authorized version of the Bible have tended, by their example, to continue this use of *be* in the present tense:

“If thou *be* the Son of God, command that these stones be made bread.”

If, (as we shall afterwards find) is equivalent to *give*, *allow* or *grant*; and, supplying the necessary auxiliaries, we shall have,

“Granting that thou *shouldst be* the Son of God, command that these stones *shall be* made bread.”

Turn it as we will, there appears a kind of *obscure future* in the first *be*, unless we understand it as synonymous with *art*. In this latter case the sentence would be clear, and so it ought to have been written even as an accurate translation: for the corresponding Greek verb is in the Indicative Mood, and is so rendered by Wiclif:

“Yf thou *art* goddis son seye that these stones *be* maad looves.”

The use of *be* in the present tense, throughout the Scriptures, is extremely irregular; being in many cases, a present Indicative common to all the persons singular and plural, and in others, a pure Infinitive, an auxiliary verb being understood. The following examples are taken from the Book of Job:

“There the wicked cease from troubling; and there the weary *be* [are] at rest.”

“Call now, if there *be* [are] any that will answer thee.”

“If I *be* [am] wicked, why then labour I in vain?”

“And if it *be* [is] not so now, who will make me a lyar?”

“If his children [shall?] *be* multiplied, *it is* for the sword.”

“If thou *sinnest*, what *doest* thou against him? or if thy transgressions *be*

multiplied, what *doest* thou unto him? If thou *be* righteous, what *givest* thou him? or what *receiveth* he of thine hand?"

The last example is rather confused, according to our present ideas of moods and tenses: and the following written by one who made language his particular study seems also liable to objection:

"But I must observe, in the next place, that, although this part of style *merit* attention, and *be* a very proper object of science and rule; although much of the beauty of composition *depends* on Figurative Language; yet we must beware of imagining that it *depends* solely, or even chiefly, upon such language." *Blair's Lectures.*

We come now to what is termed the *past tense* of the Subjunctive Mood, because it is formed by means of the past tenses of the Auxiliary Verbs. As in the preceding case, the Verb *to be* performs a principal part; and, having also two sets of the singular, in the past tense, one of these is exclusively appropriated to the Indicative, and the other to those Conditional phrases of which we are about to speak.

I was, *Thou wast* or *wert*; and *He, She, or It was*, are then Indicatives; and *I were*, *thou wert*, and *He, She, or It were*, are Conditionals, or (as they are usually called) Subjunctives. In the other Verbs there is no such distinction.

In *future* Contingencies we suppose that a State, or Action, shall exist; and, on that supposition, predict another State, or Action, as a Consequence.

In *present* Contingencies we predict, or assert, a Consequence of a State, or Action, which may be now in existence.

In *past* Contingencies (if the phrase is not a contradiction in terms) we imagine a State, or Action, which *might* have been; and then assert another State, or Action, which, we say, *would have* followed, as a consequence, had our previous supposition existed. Thus in the following,

"If I *had taken* his advice, I *should have been* wiser," though both parts of the sentence are in the past tense, the one is the consequence of the other. The introductory conjunction is not requisite in such sentences; for that now given would have been as intelligibly and perhaps more elegantly written thus,

"*Had* I taken his advice, I should have been wiser."

Again:

"*Could* I have foreseen what was to happen, I *might* (or *should*) have been better prepared."

This is in the Subjunctive form, but were we to say

"*I could* not foresee what was to happen, and therefore *I was* not sufficiently prepared,"

we should have the same thought in the Indicative.

When treating of the Auxiliary Verbs, we mentioned that *Could* and *Might*, the past tenses of *Can* and *May*, have the effect of Conditionals. *Should* and *Would*, the ancient past tenses of *Shall* and *Will*, are also Conditionals. The following investigation will show how they all become so.

It is to be observed that neither of the words *could*, *might*, *should*, or *would*, express a *past action*. They merely denote a *state of the mind* of the agent at some past period. He was *able*, he had *power*, he was *obligated*, or, he was *willing* to act as the conjoined Verb specified; and why did he not do so? The reason is to be found either in the preceding, or the succeeding part of the sentence.

“ I *could* have done it,
 “ I *might* have done it,
 “ I *should* have done it,
 “ I *would* have done it, } had I not been prevented.”

Or, transposing the clauses,

“ Had I not been prevented, I *could*, *might*, *should*, or *would* have done it.”

Nevertheless, these sentences are all in the Indicative Mood. They are declarations of things that are past. They are four plain and independent assertions: The *state* of mind, and the *action* of hinderance are both determined.

“ I *was able* to have done it,
 “ I *had it in my power* to have done it,
 “ I *was obligated* to have done it,
 “ I *was willing* to have done it, } but I *was* prevented.”

Could, *might*, *should* and *would* are then Conditionals from their significations alone, and Conditionals are much akin to Subjunctives; but it is only when the dependent clause of a sentence is necessarily expressed by forms of the Verbs, different from what are used in the Indicative, that it constitutes a different Mood. This is the case in many other tongues, but there is no choice in English; because there is no double Conjugation in the language, except in the verb *to be*. The past tense of the Subjunctive must, therefore, rest altogether on the distinction between *was* and *were*, in the first and third persons singular, where alone they are distinguished; for, in the second person, “*Thou wert*” is as generally employed in the Indicative as “*Thou wast*,” and is daily becoming more so. The second person with *thou*, is almost wholly in the hands of the poets; and “*thou wast*” has rather an inharmonious sound. Pope and Addison wrote “*thou wert*,” and Milton and Dryden used the words indifferently. *Wert*, in the Indicative, has also the authority of Dr. Johnson, which, if not great among grammarians, is powerful among the people. “*I were*,” and “*She, He, or It were*,” are then the only past tenses in the English language that can be distinguished from the Indi-

cative ; but these materials, scanty as they are, might be formed into a separate mood : and the question is, has such a mood been generally recognized by good writers, or, is it merely a manufacture of the Grammars of modern times ?

We believe that the two conjugations of the Substantive Verb have long tempted classical scholars to separate them into Indicative and Subjunctive Moods ; but the practice, both in spoken and written language, has been against this distinction ; so that phrases really subjunctive strike the reader as uncommon, and appear either as the composition of a pedant, or of one whose knowledge of English has been gathered from grammars rather than from general reading. Indeed, our most approved authors have, in this respect, violated every rule now laid down for the instruction of youth. It is to the translators of the authorized version of the Bible that we have chiefly to attribute the anxiety to encumber our language with moods. In the modern translations from the French, we observe numerous idioms which we term Gallicisms ; and the Bible abounds, in a similar manner, with Latinisms and Grecisms. It is almost exclusively in the Scriptures that we have to look for examples of the Subjunctive ; and most of those are plainly erroneous if tried by any modern rule. Besides, they are so contradictory, that, were we to manufacture a Grammar from that translation alone, as has been done in the Gothic from the mutilated Gospels of Ulphilas, we should strive in vain to discover a regular Subjunctive.

Lowth, whose Grammar has been plundered by many of his successors without being improved, seems to have been very doubtful concerning this mood. He cites several examples, most of which, he acknowledges, would have been better put in the Indicative. From the few to which he does not himself object we extract the following :

“ Whether it *were* I or they, so we preach, and so ye believed.” 1 Cor. xv. 11.

Here the word *were* is certainly not in the Indicative form ; but, arranged as the sentence is, how could *was* have been substituted ? Two pronouns, (I and they) the one singular and the other plural, are referred separately, by means of the distributive *whether*, to the same verb, *were*, and there was no escape from the blundering construction, but by violating one of the best acknowledged rules of Grammar.

It would seem, from other quotations given by the Doctor, that “ He were ” and “ He was ” had once been written indifferently, and that they were merely duplicates of the past Indicative. Thus :

“ Though he *were* a Son, yet learned he obedience, by the things which he suffered.” Heb. v. 8.

“ Though he *was* rich, yet for your sakes he became poor.” 2 Cor. viii. 9.

If then *were*, in the first and third persons singular, is not a Subjunctive, it may be asked, why has it retained its place in the language? We answer that it has another usage, which is very general, but has been less investigated.

OF CONDITIONAL CLAUSES.

It must have been observed that Conditional sentences are often prefaced by *if*, or *though*, which in grammars are usually noted as the signs (if not the governing causes) of the Subjunctive. These words are placed in the list of Conjunctions; and, however obvious it may now appear, we believe that Mr. Tooke was the first to discover that they were Verbs.

IF is the imperative of the Saxon *gifan*, to give, grant, or allow, and has come down through the stages of *gef*, *yef*, and *yf*. The Scotch is *gif*, and in some counties *gin*, with the hard *g*: the former is *give* and the latter *gi'en*, a contraction of *given*. "If it exist" is then equivalent to "Give, grant, or allow, that the thing does exist."

THOUGH (the Scotch guttural *thoch*, sometimes pronounced *thof*) is the imperative of the Saxon *thafian*, to allow, grant, or permit. **ALTHOUGH** is granting *all*;—the *whole* of what we speak.

If and *though* have, therefore, similar origins, and are generally confounded; but a distinction is preserved among accurate writers. "*If* he do" is "*granting* that he shall do." "*Though* he do" is "*notwithstanding* he should do." In the former case I shall act *because* something is done; in the latter, *without regard* to, or even *in opposition* to, that doing. "I will do so *if* you oppose me" means that I will do so, *only* if you shall object. "I will do so *though* you oppose me" is I will do it *in spite* of your opposition.

There is a peculiar usage of the past tense to which *If*, or *Though*, is often prefixed that, in the hands of some grammarians, might be raised to the dignity of a mood. This usage is generally applied to Conditional sentences, and, in so far is similar to the Conditional tenses of the French; but it includes other applications which those tenses are not accustomed to designate. The English past tense is imperfect and merely marks continued state or action, without any other regard to *time* than that it should be previous to any other time of which we may speak. "I had" affirms that I was in possession of the thing spoken of at a certain time now past. "If I had" is a conditional, and leaves us to guess what *did* or *would* happen in consequence of that supposition's being granted, or allowed. "If I had struck him, I could not have been blamed, considering the provocation," is a conditional phrase in the past tense. "If I had money I would pay my debts" is a present Conditional; but the times of the two verbs are successive, the *wish* to pay being subsequent

to the *having* of the money. "If I had had the money I would have paid my debts" carries the condition back to a time that does not now exist. "If I durst speak I could unfold a tale" and "If I durst have spoken I could have unfolded a tale" are similar examples. Allow, grant, or any other request or command of a similar signification, may take place of the *though* or *if*, and even all of them may be dispensed with by placing the verb before its nominative, that is, in the *Imperative* form, the ordinary way in which a command, or request, is written. Thus: "Had he the money he would pay his debts." "Did you behave as you ought no one would complain." Although hypothetical sentences are usually formed by means of the auxiliary verbs, they are not necessarily so. The past tense of other verbs may be transposed into a present without such assistance. Thus: "If he loved me as much as I do him we might both be happier than we are." "If he had loved me he would not have deserted me." — "Though he used me ill I did not complain." "Though he used me ill I would not complain." The latter sentence might be as well, or perhaps better, expressed by "Though he *were* to use me ill I would not complain;" and we shall find that *were* often produces an elegant variety in English composition. It is this form only of the past tense which is employed when the Substantive Verb is necessary to produce *present* Conditionals. Thus: "*Were* he to reflect upon his own faults, he would not be so ready to quarrel with those of his neighbours." Here *were* is certainly the past tense, and yet the action is still unexerted. In the language of the schoolmen, we foresee the future without determining its accomplishment.

Comparative states of existence are expressed in the same manner as Conditionals. The past tenses of the Auxiliary Verbs are likewise rendered present, or predictive of the future; because such comparisons naturally include the idea of succession, although the latter may not depend upon what precedes. "I would *rather* go to Paris *than* to Amsterdam" intimates that of the two journeys I choose the former in the first instance, and the latter afterwards, if I must perform both. Milton's Satan thought it "*better* to reign in hell *than* serve in heaven;" that is, of the two states, which are both placed before us in imagination, he preferred the former. The import of the word *than* (or *then*) will be more clearly elucidated when we speak of the other Adverbs. The following are additional examples of the comparison of verbal clauses:

"He *would* sooner have died than have consented;" that is, it *was* his determination.

"He *would* sooner die than consent;" that is, it *is* his determination.

"He *will* sooner die than consent;" that is, it is his *known* determination.

“He *should* rather have died than have consented ;” that is, he *ought* rather to have died.

“He *should* rather die than consent ;” that is, he *ought* rather to die.

SHOULD and WOULD are, more than *shall* and *will*, confined to their original associations of compulsion and desire ; because the latter are more frequently employed in the expression of contingent futures. The past tense, *were*, of the Substantive Verb is free from this embarrassment of referring either to necessary or to voluntary actions, and often expresses contingencies with an elegant discrimination. In so far it evinces its relationship to the Saxon *weorthan* and the German *werden*, to become. The nearly obsolete Interjectional phrase “*Woe WORTH thee*” (may evil *be* to thee, or betide thee) which is still common in the North, is another remnant of the Saxon Verb. *Were*, in the following examples, is generally resolvable by *would be* or *should be*, but unrestrained by the peculiar characteristics of the would and should.

“To mention more *were* but to perplexe the reader.” *Ben Jonson*.

“To admit it for a moment *were* to erect this power, useful at home, into a legislature to govern mankind.” *Burke*.

“It *were better* for him that a milstone *were* hanged about his neck and he cast into the sea than that *he should* offend one of these little ones.” Luke xvii. 2.

“Yet soon enforced to fly
Thence into Egypt, till the murderous king
Were dead, who sought his life.”

Milton.

“*Were* it not *better* done, as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neæra’s hair.”

Ibid.

“I am not mad, I would to heaven I *were*,
For then ’tis like I should forget my selfe :

* * * *

If I *were* mad, I should forget my sonne,
Or madly thinke a babe of clowts *were* he.”

Shakespeare.

From the preceding remarks, it appears that English Verbs have no change of form by which to express any variation of Moods. In their simple state, they are all Indicative (or direct) assertions ; and phrases become Imperative, Subjunctive, Potential, &c. in consequence of the arrangement and modification of the principal Verb in its junction with other words : and, particularly,

with the Auxiliaries which are tied to the Verb in the Conjugations of other tongues. There is one general Rule with respect to these arrangements. When the phrase is a direct assertion, the Nominative precedes ; and in other cases it either follows the Verb, or is understood. Thus in the Imperative we say "Go home," "Bear thou with him," "Let him go," &c. These are, in fact, imperfect sentences, where the words "I command," "I order," "I desire," or some similar Verb, is understood to precede, and which if prefixed would transpose them into the Indicative Mood. "I command you to go home," "I request that thou wilt bear with him," and "I desire you to let him go," are Imperatives in meaning but Indicatives in form. On further analysis, it will appear that in Imperative sentences, the Verb is always in the Infinitive, to which the Auxiliary *do* is either prefixed, or understood. The person is called upon to *do* the act, and is not *in that state* which can be recognized as an agent, or Nominative to the Verb, because the time of exertion is not yet come: the Noun is in the VOCATIVE, a case so denominated from the Latin *vocare*, to call. The Imperatives of the Grammars, "Love thou" or "do thou love," are, therefore, equivalent to "O thou, *do* love!" I wish—I command you *to* love. The arrangement of the English language, however, even in its simple phrases, is too arbitrary to be comprehended under any general rule. It refuses restraint ; and, provided the meaning of the sentence be preserved, the words may follow one another in any order that is most agreeable to the writer.

OF REFLECTIVE VERBS.

This is a name given to that application of the Transitive Verbs in which the action returns upon the agent. Thus "I *hurt* him" denotes that the speaker hurt some other person ; but "I hurt myself" specifies that the evil was done to the speaker, who is the agent of the Verb. When we say "He struck his head against the wall," the word *head* is considered as the *patient*, and is metaphysically distinguished from the nominative *he* ; but "He struck *himself*" identifies the *agent* with the *patient*. "She kept *herself* concealed ;" "The mischief is begun, and will show *itself* soon ;" "We solace *ourselves* with hope ;" "Adam and his wife hid *themselves* ;" "Thou lovest *thyself* only : " all these phrases belong to the same class. Considering *self* as a substantive pronoun, and the prefixes *my*, *thy*, *his*, &c. as a species of adjectives, the construction does not differ from "he struck his *head*," the example above cited ; but the French and Germans, who have formed the Reflective Verbs into a separate conjugation, make use only of the simple pronoun, except in cases

which require to be more determinately expressed. Our older writers, in like manner, generally neglected the determinative *self*; and the practice, though less common, is neither obsolete nor inelegant. Thus :

“ I *laid me* down and slept.” *Psalms*, iii. 5.

“ I *repent me* that the Duke is slain.” *Shakspeare*.

“ Soft she withdrew, and, like a wood-nymph light,
Orcad or Dryad, or of Delia’s train,
Betook her to the groves.”

Milton.

Another subdivision, much akin to those last mentioned, is that of **RECIPROCAL VERBS**. These are all plural, and the Nominatives (two or more) act each upon its companion, or companions. Thus : “ Peter and Mary love *one another* ;” that is, each is reciprocally *loving* and *beloved*. “ All the members of a family ought to support *one another*, in the hour of danger or distress.” “ A new commandment give I unto you, that *ye love one another*.”

OF IMPERSONAL VERBS.

There are a few Verbs to which we either cannot, or usually do not, assign any agent. These are called *Impersonal*; and, in place of a Nominative, have the abstract pronoun *it*. Thus, we say “ It rains,” “ It snows,” “ It will rain,” “ It will snow,” &c. But when we suppose a real nominative, to which the *it* may be referred, the abstraction ceases, and the Verb is no longer Impersonal : as, “ The heavens rain,” “ The sky rains,” &c. both of which expressions are used by Shakspeare. *It* and *that*, being abstract in their usage, are well fitted to fill up the vacuities of ignorance or of design. They give a Nominative to the Verb when it were otherwise difficult to find one, and a sex where it is unknown. “ It thunders,” but we stay not to inquire what is the *it*; and we call a child *it* before its sex is promulgated by its baptismal name.

A Verb is often apparently impersonal when it is not so in reality. “ *It seems* that he did not behave well” assumes that he behaved ill; and this conduct is *that*, or the *it*, which is placed as a Nominative to the Verb *seems*. “ It is dangerous to be idle :” *to be idle* is the *it*, and the phrase might as well be written “ To be idle is dangerous.”

The old Impersonals, *meseems* and *meseemed*, are entirely obsolete; *methinks* and *methought* are still in use: but these, with other kindred phrases, will be more completely under our view when we come to treat of the cases of Pronouns.

OF COMPOUND TENSES.

English Verbs have, strictly speaking, no Tenses except the *Indefinite present* and the *Indefinite past* (as *I love* and *I loved*), all others being necessarily compounded. It may, however, be convenient to exhibit, under one view, the whole of the Tenses in which a Verb can properly appear. This is done in the following Table, for the first person singular, and may easily be extended to the other persons. Although these Tenses, being almost all compounds, scarcely deserve the name of a Conjugation, they have their use as a collection of phrases; especially when we have to unravel the more intricate combinations of other tongues:

TENSES OF THE VERBS *TO HAVE*, *TO BE*, AND *TO PAINT*.

<i>Infinitive, Participles,</i>	<i>TO HAVE, Having—Had.</i>	<i>TO BE, Being—Been.</i>	<i>TO PAINT, Painting—Painted.</i>
PRESENT.			
Indefinite.	I have, or do have.	I am.	I paint, or do paint.
Definite Imperfect.			I am painting.
Definite Perfect.	I have had.	I have been.	I have painted.
Definite Limiting Do.			I have been painting.
PAST.			
Indefinite.	I had, or did have.	I was.	I painted, or did paint.
Definite Imperfect.			I was painting.
Definite Perfect.	I had had.	I had been.	I had painted.
Definite Limiting Do.			I had been painting.
FUTURE.			
Indefinite.	I shall, or will, have.	I shall, or will, be.	I shall, or will, paint.
Definite Imperfect.			I shall, or will, be painting.
Definite Perfect.	I shall, or will, have had.	I shall, or will, have been.	I shall, or will, have painted.
Definite Limiting Do.			I shall, or will, have been painting.

The Latin *verbum*, a word, was so named by way of eminence. It was personified, and had its different *voices*, or forms of speech, as well as its *moods*, or manners. In some languages, active verbs have terminations, in different tenses, which denote that the Nominative, instead of being the agent, is the patient of the action. This is the **PASSIVE VOICE** formerly mentioned. In

English its tenses are all compound and formed by prefixing those of the verb *To Be* to the past participle. Thus :

Passive Voice of the Verb To Paint.

	Infinitive . . .	To be painted.
Present	Indefinite . . .	I am painted.
	Definite Perfect	I have been painted.
Past	Indefinite . . .	I was painted.
	Definite Perfect	I had been painted.
Future	Indefinite . . .	I shall, or will, be painted.
	Definite Perfect	I shall, or will, have been painted.

To Paint is a perfect and regular active Verb, and the Conjugation which we have given is complete in all its tenses. The termination (*ed*) of its preterite and past participle is the same as those of nineteen-twentieths of all the Verbs in the language. The termination (*ing*) of the present participle is invariable, but the preterite and past participle are irregular in numerous instances ; and as these parts of the Verb are necessary, not only singly, but in the formation of the compound tenses, we subjoin a list of those anomalous Verbs, with their variations, which will save that labour in the Dictionary.

IRREGULAR VERBS.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Abide,	abode,	abode,	Burst,	burst,	burst.
Am,	was,	been.	Buy,	bought,	bought.
Arise,	arose,	isen.	Cast,	cast,	cast.
Bear,	bore,	borne.	Chide,	chid,	chidden, chid.
Bear (a child)	bare, bore,	born.	Choose, } Chuse, }	chose,	chosen.
Beat,	beat,	beaten, beat.	Cleave (split)	clove, cleft,	cloven, cleft.
Begin,	began,	begun.	Cling,	clung,	clung.
Beseech,	besought,	besought.	Come,	came,	come.
Bid,	bade, bid,	bidden, bid.	Cost,	cost,	cost.
Bind,	bound,	bound.	Creep,	crept,	crept.
Bite,	bit,	bitten, bit.	Cut,	cut,	cut.
Bleed,	bled,	bled.	Dare (risk),	durst,	dared.
Blow,	blew,	blown.	Do,	did,	done.
Break,	broke,	broken.	Draw,	drew,	drawn.
Breed,	bred,	bred.	Drive,	drove,	driven.
Bring,	brought,	brought.			

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<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Drink,	drank,	drunk.	Pay,	paid,	paid.
Die,	died,	died.	Put,	put,	put.
Eat,	ate,	eaten.	Read,	read,	read.
Fall,	fell,	fallen.	Rend,	rent,	rent.
Feed,	fed,	fed.	Rid,	rid, ridded,	rid.
Feel,	felt,	felt.	Ride,	rode,	rode, ridden.
Fight,	fought,	fought.	Ring,	rang, rung,	rung.
Find,	found,	found.	Rise,	rose,	risen.
Flee,	fled,	fled.	Rive,	rived,	riven.
Fling,	flung,	flung.	Run,	ran,	run.
Fly,	flew,	flown.	Say,	said,	said.
Forsake,	forsook,	forsaken.	See,	saw,	seen.
Freeze,	froze,	frozen.	Seek,	sought,	sought.
Get,	got,	got, gotten.*	Sell,	sold,	sold.
Give,	gave,	given.	Send,	sent,	sent.
Go,	went,	gone.	Set,	set,	set.
Grind,	ground,	ground.	Shake,	shook,	shaken.
Grow,	grew,	grown.	Shear,	sheared, shore,	shorn.
Hang,†	hung,	hung.	Shed,	shed,	shed.
Have,	had,	had.	{ Shew,	shewed,	shewn. }
Hear,	heard,	heard.	{ Show,	showed,	shown. }
Hide,	hid,	hidden, hid.	Shoe,	shod,	shod.
Hit,	hit,	hit.	Shoot,	shot,	shot.
Hold,	held,	held, holden.	Shrink,	shrank, shrunk,	shrunk.
Hurt,	hurt,	hurt.	Shred,	shred,	shred.
Keep,	kept,	kept.	Shut,	shut,	shut.
Know,	knew,	known.	Sing,	sang, sung,	sung.
Lay,	laid,	laid.	Sink,	sank, sunk,	sunk, sunken.
Lead,	led,	led.	Sit,	sat,	sitten, sat.
Leave,	left,	left.	Slay,	slew,	slain.
Lend,	lent,	lent.	Sleep,	slept,	slept.
Let,	let,	let.	Slide,	slid,	slidden.
Lie (down),	lay,	lain.	Sling,	slung,	slung.
Lose,	lost,	lost.	Slink,	slunk,	slunk.
Make,	made,	made.	Smite,	smote,	smitten, smit.
Meet,	met,	met.	Speak,	spoke,	spoken.

* Gotten is now seldom written except in the compounds.

† When this Verb is applied to strangulation (*hanging by the neck*,) it is regular: Hang, hanged, hanged.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Speed,	sped,	sped.	Swim,	swam, swum,	swum.
Spend,	spent,	spent.	Swing,	swung,	swung.
Spin,	span, spun,	spun.	Take,	took,	taken.
Spit,	spat, spit,	spit, spitten.	Teach,	taught,	taught.
Spread,	spread,	spread.	Tear,	tore,	torn.
Spring,	sprang, sprung,	sprung.	Tell,	told,	told.
Stand,	stood,	stood.	Think,	thought,	thought.
Steal,	stole,	stolen.	Throw,	threw,	thrown.
Stick,	stuck,	stuck.	Thrust,	thrust,	thrust.
Sting,	stung,	stung.	Tread,	trod,	trodden.
Stink,	stank, stunk,	stunk.	Wear,	wore,	worn.
Stride,	strode, strid,	stridden, strid.	Weep,	wept,	wept.
Strike,	struck,	struck, stricken.	Win,	won,	won.
String,	strung,	strung.	Wind,	wound,	wound.
Strive,	strove,	striven.	Wis,	wist,	wist.
Swear,	swore,	sworn.	Wring,	wrung,	wrung.
Sweep,	swept,	swept.	Write,	wrote,	written.

The following irregular Verbs (many of which are merely contractions) may also be written in the Regular Form.

<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Awake,	awoke,	awaked.	Heave,	hove,	hoven, hove.
Bend,	bent,	bent.	Hew,	hewed,	hewn.
Bless,	blessed,	blest.	Kneel,	knelt,	knelt.
Build,	built,	built.	Knit,	knit,	knit.
Clothe,	clad,	clad.	Lade,	laded,	laden.
Catch,	caught,	caught.	Light (<i>literal</i>),	lit,	lit.
Chew,	chewed,	chewn.	Load,	loaded,	laden, loaden.
Cleave (adhere),	clave,	cleaved.	Melt,	melted,	molten.
Crow,	crew,	crowed.	Mow,	mowed,	mown.
Dig,	dug,	dug.	Pen (<i>to enclose</i>),	pent,	pent.
Dwell,	dwelt,	dwelt.	Reave,	reft,	reft.
Freight,	freighted,	fraught.	Rot,	rotted,	rotten.
Geld,	gelt,	gelt.	Saw,	sawed,	sawn.
Gild,	gilt,	gilt.	Seethe,	sod,	sodden.
Gird,	girt,	girt.	Shape,	shaped,	shapen.
Grave,	graved,	graven.	Shave,	shaved,	shaven.

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<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>	<i>Present.</i>	<i>Past.</i>	<i>Past Participle.</i>
Shine,	shone,	shone.	Strive,	strove,	striven.
Shrive,	shrove,	shriven.	Sweat,	swet,	swet.
Slit,	slit,	slit.	Swell,	swelled,	swollen.
Smell,	smelt,	smelt.	Thrive,	throve,	thriven.
Spell,	spelt,	spelt.	Wash,	washed,	washen.
Spill,	spilt,	spilt.	Wax,	waxed,	waxen.
Split,	split,	split.	Weave,	wove,	woven.
Sow,	sowed,	sown.	Wet,	wet,	wet.
{ Strew,	strewed,	strewn. }	Work,	wrought,	wrought.
{ Strow,	strowed,	strown. }	Writhe,	writhed,	writhen.

It will be observed that, in both the preceding lists, those Preterites and Participles which end in *t* are so formed in consequence of the *ed* being necessarily so pronounced after certain letters, when it does not make a separate syllable. Thus *keep*ed has been changed into *kept*; *sleep*ed into *slept*; *creep*ed into *crept*, &c. The *ed*, when the *e* is silent, has necessarily the sound of *t* after *ch*, *k*, *p*, *sh*, *ss*, or *x*; and hence *stretch*ed, *deck*ed, *lopp*ed, *hush*ed, *toss*ed, and *vex*ed, are, occasionally, written with a terminal *t* in the place of the unpronounced *e* and the unpronounceable *d*. The steps by which such changes are effected are easy and natural. The *e* was first left out by the poets lest the word should be mistaken for a dissyllable, and the substitution of *t* for *d* became afterwards a matter of course; and it is only by the constant remonstrances of grammarians that this contracted orthography has not generally prevailed. The words last quoted, as well as others of their several classes, appear in all the three modes of spelling, according to the pleasure of the author or his printer:

stretch	—	stretch'd	—	stretcht.
deck	—	deck'd	—	deckt.
lopp	—	lopp'd	—	lopt.
hush	—	hush'd	—	husht.
nurs	—	nurs'd	—	nurst.
toss	—	toss'd	—	tost.
vex	—	vex'd	—	vext.

The tide of opinion now runs in favour of the first spelling; but there are many words in which the latter orthography is almost legalized. When a poet, for instance, wishes for a rhyme to *text*, he would prefer writing *perplext* to *perplexed*, as being less incongruous to the eye. We may add that some consider them as better adapted to the participle, while others apply them equally to the participle and the preterite. The school-grammars usually add the

following in *l*, *m*, and *n* ; although the pronunciation of these terminal letters does not necessarily change the *d* into *t*: deal, dealt ; dream, dreamt ; lean, leant ; learn, learnt ; mean, meant ; and burn, burnt.

Except in two or three cases where the roots have become obsolete, the irregular verbs above written are all monosyllables: a form that peculiarly distinguishes such Verbs as are of old English usage and Teutonic origin. All of them, however, whether regular or irregular, have been (or may be) compounded by means of certain prefixes, with which they are accustomed to coalesce ; while words that are derived from the Greek or the Latin have, generally, been imported in their compound state, along with the prepositions of those tongues, modified only in their terminations. In these adoptions care has been taken that the Verbs should be regularly formed, so that our anomalous Verbs are wholly of native growth. The general rule is, that the Compounds follow the conjugation of their roots ; nevertheless, *to welcome* and *to behave* are both regular, although *come* and *have* are not so. We do not recollect any other exceptions, but should they occur they will be noticed in the order of their explanations. The following are examples of irregular Verbs, compounded with the principal prefixes :

A-rise,	arose,	arisen.
Be-take,	betook,	betaken.
Counter-work,	counterwrought,	counterwrought,
	or counterworked,	or counterworked.
For-bid,	forbade,	forbidden.
Fore-see,	foresaw,	foreseen.
Gain-say,	gainsaid,	gainsaid.
In-lay,	inlaid,	inlaid.
Inter-weave,	interwove,	interwoven,
	or interweaved,	or interweaved.
Mis-give,	misgave,	misgiven.
Over-draw,	overdrew,	overdrawn.
Out-put,	output,	output.
Re-hear,	reheard,	reheard.
Un-do,	undid,	undone.
Under-go,	underwent,	undergone.
Up-bear,	upbore,	upborne.
With-hold,	withheld,	withheld, or withholden.

The explanation of these prefixes, and the modifying power of each, in conjunction with verbs or participles, will be given when we come to treat, more particularly, of prepositions.

OF ADJECTIVES AND PARTICIPLES.

Nouns are changeable into Verbs, and Verbs into Nouns. Things may become active, and the names of actions may be considered abstractedly so as to lose the idea of activity. The Infinitive is purely a Noun, and to produce what the Noun designates is as certainly a Verb.

Adjectives and Participles stand in a similar relationship. They are both qualities; but when the quality is quiescent it is termed an adjective, and when relative to action, or to a state of existence which may be conceived as variable, it is a participle. Of the Present Participle in *ing*, or as some call it the *Active Participle*, we have already spoken: we have now to make a few remarks on the *Past Participle*, which is terminated by *ed* in every case except in those irregular verbs which we have enumerated.

The Past Participle, when conjugated with the substantive verb, is *passive*. It is then a verbal adjective referring to a substantive, or to a clause which is taken substantively. Thus, "I am *ruined*" is equivalent to "I am a *ruined* man;" and "The ramifications of the plot are *discovered*" denotes that those "ramifications" have been laid *open*. The participle, in such cases, is a real quality. It expresses that the thing of which we speak *has been subjected to the action of the verb*. There is a numerous class of those participial adjectives many of which are not even suspected to have a verbal origin, because the other parts of the verb have either ceased to exist or are forgotten.

On the other hand, when the past participle is conjoined with the auxiliary *to have*, it becomes *active*. It is then similar to the preterite, which it so generally resembles in form. "I *loved*" and "I have *loved*" equally point to some object that was, or had been *beloved*. The word *loved* is here no longer a quality; it is, in both examples, a preterite or past tense of the verb *to love*, and the only distinction is, that in the former the action is supposed to be *continuing*, and in the latter it is *completed*, as expressed, not by the termination *ed*, but by the mark of possession, *have*. In this active use of the participle we should not readily have distinguished it (in English) from the preterite, had it not been for the differing orthographies in some of the irregular verbs. There is no appeal against custom, otherwise we should have said that the preterite, not the participle, ought to have been written where *verbal action* was to be expressed. Indeed, this is the practice, in spoken language, with those who are not attentive to the niceties of grammar. "He has *trod* the

stage," "I have *wrote* a letter," and other similar expressions, still pass current in ordinary conversation. With respect to neuter verbs, such as *to come*, *to fall*, *to lie*, &c. the case is different; for in these, the grammarians do not differ from the multitude.

The present and past participles, in a restricted usage, are then real adjectives. The one represents the *active*, and the other the *passive* qualities of the substantives to which they respectively refer. There are, however, *qualities* not considered as verbal, to which the term adjective is more usually applied, and to those we shall now advert.

Verbal qualities may be conceived as separable from substances. Beings may exist in the mind, disconnected with other beings, without either *acting*, or being *acted upon*,—as neither agents nor patients. A body may be *large* or *small*, *tall* or *short*, *heavy* or *light*, and the mind may be *wise* or *foolish*, *gay* or *dull*, *happy* or *miserable*, while apparently independent of surrounding objects. We are aware that the existence of a being, whether mental or corporeal, can only be known by its effects, as it acts, or is capable of resisting action; and that, consequently, all qualities may possibly be merely verbal adjectives in disguise. This will be best decided by the analysis of the several adjectives, as they appear in the Dictionary; but it is sufficient for the purpose of classification, that, in such as are above mentioned, their verbal origin (if that be their origin) is not immediately pressed upon our view.

It is a quality of one being that it has some relation, of similarity or of dissimilarity, of dependence or of independence, to another. This relation, in a general view, is expressed by the genitive in such tongues as have genitives; and, in others, by the conjunction of the name of the being to which it relates. Both of these forms are common in English, and hence substantives are either used adjectively, or, by means of a termination, they are converted into adjectives. On this subject we have already partially treated, when speaking of Genitives. We have now to mention other adjective terminations of a similar kind.

The Latin termination *ilis* originates our *ILE*, which, added to a noun or verb, forms an adjective expressive of the quality, or disposition, denoted by the word to which it is joined. Thus, we have *servile* and *docile*, the former descriptive of a slavish, and the latter of a teachable disposition, from the Latin *servus*, a servant, or slave, and *doceo*, I teach; and from *hostis*, an enemy, we have *hostile*, possessing the disposition of a foe. Indeed, most of the words of this termination are adjectives derived from the Latin, with little or no variation. Some of them have discarded the *i*, as *noble*, from *nobilis*, and *probable*, from *probabilis*. The Latin *alis* and *ilis* seem to be merely different forms of orthography, but with us *AL* is more generally affixed to nouns, and

is almost equivalent to the possessive case. Thus *royal*, from the French *roy*, is belonging to a king. *Regal* is a synonyme from the Latin *rex*. *Martial*, from *Mars*, is belonging to war; and *moral* is from the Latin *mores*, manners. When a noun ends in *l*, the addition *al* would form a disagreeable monotony, and is accordingly changed into *AR*, as *particular*, *regular*, *similar*, &c. This is also sometimes the case when ending with other letters, as *lunar*, *linear*, &c. When *AL* terminates a verb it has the same meaning as *ing*, or *ion*, and, at some past period, may have been a regular mark of the participle. *Dismissal* is the same with *dismissing*, or *dismission*; and *revisal* is the action of *review*.

The formation of the adjective *ABLE*, from the Latin *ilis* and *habere*, has been already noticed. In the same sense of power (*ability*) it is a termination. *Reasonable* is having the capability of reasoning, and *durable* (Latin *durare*, to stay, or remain,) expresses the power of continuing to exist. It is sometimes spelt *IBLE*, as in *risible*, *perfectible*, &c. This orthography, however, is seldom, if ever, given, except to words of Latin origin; whereas *able* not only coalesces with Latin derivatives, but may be added, almost at pleasure, to any old English verb, as in *laughable*, *remarkable*, &c. The termination *UBLE* is a contraction of *able*, when preceded by *v*; thus *dissoluble* is *dissolvable*, capable of being *dissolved*.

When one thing has the appearance of another, the first impression on the mind is, that the new object is *that*, *the it*, or *the same* which we formerly observed. Accordingly the pronouns are the origin of all words expressive of *likeness*, or *similitude*. *SAME* is the Saxon *sama*, which is evidently from the Article *sa*, as the Latin *idem* is from *id*, *it*. *IDENTITY*, from *idem*, is *SAMENESS*; *SIMILARITY* is *likeness*, or *sameness* in a certain degree. This application of the pronouns to express relationship, equality, or kind, is common to many, if not to all languages. Words which are often conjoined, are readily incorporated with one other; and therefore, we find that most of the terminations that denote nature, or kind, are simple relatives. When we come to treat more particularly of pronouns, we shall find that the Greek *kai*, and the Latin and French *que*, have a similar origin to the English article *the*, and we find them now in the formation of adjectives.

Almost all known languages have a similar affix, added to nouns, to express being of the like quality or kind. The Greek *ichos*, the Latin *icus*, the French *ique*, the German and Saxon *ig*, *isch*, and *isc*, and the English *ic*, *ick*, *ich*, and *ish*, have all the same signification; and denote that the object to which such an adjective is applied is of that kind, tribe, or division of things, which the noun denominates.—“Both the Tartars and Indians, when they mean to speak of a people as to their tribe, or nation, compound their name with the word *ach*, *ack*, *acha*, or *aga*, or such sounds varied by European pronunciation, as

Cossacks, Calmucks, Crossaqui, Permiki, &c. *Ach*, in Welsh and Irish, signifies tribe, race, or people.*

The orthography of this termination is various in the English language. *Rustic*, from the Latin *rus*, the country, or fields without the city, denotes of the country kind, or belonging to those who inhabit the country. *Politic* is belonging to *polity*, or government, from the Greek *πόλις*, *polis*, a city, which was the general extent of the governments of Greece. The termination *ic* also forms Nouns, and particularly the names appropriated to Arts and Sciences, as *Arithmetic, Logic, &c.* Formerly a *k* was added, as *rustick, politick, Arithmetick, &c.* but this is now in disuse, except in certain participles.† The French spelling *IQUE* was also common about a century ago, and we still retain some words in *IQUE* and *ESQUE*, immediately derived from that language, such as *antique, picturesque, grotesque, &c.*

The soft sound of this termination forms our *ISH* and *ICH*, as in *Scottish*, or *Scotch, Irish, Welsh, boorish, &c.* The *CH* is compounded with *who* and *so* in the pronouns *WHICH* and *SUCH*, which signify *who kind* and *so kind*; *who it* and *so it*. *So great*, is *that great*; *such greatness*, is *that kind of greatness*. *Which* is *who*, or *what*, of the class, or tribe, and was anciently *whilk*, or *quhilk*. *Ilk* in Scotch and Saxon signifies *the same*. It is the Latin *idem*, and probably from *illic*, an old synonyme of *ille*. There is a verbal contradiction in our expressions of similitude. A thing may be of the same kind with another, but cannot be *the it* or *the same*; in such a case, only *one* thing could exist,—there could be no comparison. Our *LIKE* is the Saxon *ilk*, with more propriety of usage. The latter is *same*, and the former *similar*. *Which* has the compounds *WHICHEVER* and *WHICHSOEVER*.

By the common transposition of *g* into *y*, the Saxon *myrig, dreorig, &c.* have become *merry, dreary, &c.* and express the quality belonging to *mirth, solitude*, or any thing else to which the affix may be applied. *Y* is a different spelling of *ic, ich, or ish*. *Watery* is nearly synonymous with *waterish*, but more definite, and *EVERY* was formerly *everich*. *ANY* is *one* of the number, from *an*, one, and, being limited, may be whatever *one* we please. We say *any two, any three, &c.* but, in this usage, the words *two, three, &c.* are taken in a collective sense, as we do when we say *one pair, or one dozen*. *EACH* is *one* of the collection;—it is not *any one*, but *every one*. It is equivalent to the Saxon *elk*, and the Scotch *ilk*, and does not differ from *ilk*, as above explained, signifying the *same* or *alike*. Names of Sciences are also, in some cases, terminated by *y*, as in others by *ic*. The Romans had *ia* and the old English *ie*. *Geometria* in Latin was formerly with us *Geometrie*, and now *Geometry*. All

* POWNAL.

† See page xxiii.

words in *ig* were written with *IE* before they assumed the *y*; and it is hence that they form their plurals in *IES*, as *folly*, *follies*; *history*, *histories*. When, however, a vowel precedes the *y*, the plural is put in the general form, as, *valley*, *valleys*. The same rule is observed in the third person singular of verbs. We write "he denies" in the verb to deny; but "he delays" in the verb to delay.

From the same change of consonants, the ancient affix *lig*, *lik*, or *lick*, signifying *LIKE*, has been softened into *LY*; which, when added to adjectives, forms adverbs expressive of something's being done *like* what the adjective denotes. Thus, *wisely* is *wiselike*; *foolishly* is *foolishlike*, and so of others. *Ly* added to substantives forms adjectives of similarity, as *godly*, *lovely*, and *manly*: this last is also spelt with *like*, as *manlike*; and we have *warlike* and several others with the same termination. *ABLY* is compounded of *able* and *ly*, and has the power of *able-like*, in *capably*, *creditably*, *probably*, &c.

The affix *ARY* (sometimes *ERY* and *ORY*,) was once *arig*, and is formed by adding *ig*, expressive of sort or kind, to adjectives in *ar*, *er*, and *or*. Thus *lunar* is belonging to the moon, from the Latin *luna*; and *lunary* is of the *lunar* kind. These Adjectives are also used as nouns. When adjectives are considered substantively, they have often a general, or collective signification, as *righteous*, is having a *right* manner or conduct, but *the righteous* includes the whole collection of *righteous* persons; because the adjective is left indefinite, not being followed by a noun. This collective signification is particularly obvious in adjectives in *y* and *ary*, from the import of *ig* or *ic*. *The merry* are all the *merry* people.—*The auditory* is the *audience* or collection of hearers. It is by an easy transition, that, what expresses the whole aggregate of things should also denominate the *place* where they are to be found. It is hence that *auditory* is, likewise, used for the house where the hearers are collected. *Granary* is a magazine of *grain*; *dictionary*, a book of *words*; *brewery*, the houses where the trade of *brewing* is carried on; and *cooper* is the working shops of a *cooper*. In thus denoting the place occupied by a manufacture, a *collection* of workmen is always supposed; and, accordingly, we do not find that such designations are well applied to the house of a solitary artisan.

To be of the nature or kind of another admits of degree. *Sweetish* and *waterish*, by means of the termination *ISH*, denote something of the quality of *sweet* and of *water*; but the extent of the *water*, or of the *sweetness*, is indefinite. It may be of the *sweet kind*, however slight the connection. Hence many such terminations have the force of diminutives, and thus *sweetish* and *waterish* denote the possession of these qualities in a small degree. In like manner *y* is a diminutive in the Scotch dialect. *Manny* is a *little man*, and a *housey* a *small house*.

The compound termination **ICAL** is *al* and *ic*. When words in *ic* are substantives, or used substantively, as *politics*, *arithmetic*, &c. the adjective is *political*, *arithmetical*, &c. But the *al* may be added even to adjectives, as expressing a species of a general quality; and it were well that the coiners of scientific terms would attend to this distinction: Thus, *spheric* designates something belonging to a *sphere*, but *spherical* properly denotes a kind, or species of *spheric*. A *spheric* surface might be the surface of a sphere, and a *spherical* surface might be a surface something *like* that of a sphere,—of a *spheric* kind. These distinctions, however, are seldom attended to; and the termination *ical* is often a pleonasm, expressing nothing more than *ic*, and adopted, apparently, for no other reason than the production of a smoother sound, in the addition of *ly* for the adverb. Between *specific*, and *specifical*, there is no distinction; but *specifically*, compared with *specificly*, is reckoned more agreeable to the ear. We may add that the far greater proportion of words in *ic* and *ical* are of Greek derivation.

The Latin article *us*, *a*, *um*, applied to adjectives, becomes a definitive of quality, expressing the kind or manner of the root to which it is annexed. In English it is rendered *ous*, as in *abstemious* and *ensorious*, from the Latin *abstemius* and *ensorius*. This termination is not confined to words of Latin extraction; *boisterous* and *wonderous*, *covetous* and *chivalrous*, with many others, may be traced to the Saxon, or to the French.

The Latin amplificative, *osus* (anciently *usus*), is, probably, a duplication of the terminating article, and expresses the adjective in a great degree. Many of these are transferred into English by the affix *ose*. Thus *morose* is very sour-tempered, and *operose* is requiring much labour, from the Latin *morosus* and *operosus*. This translation, however, is not always given, words in *osus* being more frequently turned into English by the termination *ous*; for we have not always occasion to express *abundance* of the quality, and, besides, we can do so otherwise by means of the affix *ful*.

FUL is the adjective *full*, and as a termination has but recently laid aside the double *l*. It is added to words (chiefly verbal substantives) that are separately known in the language, as *fearful*, filled with fear; *merciful*, full of mercy; *thankful*, having much gratitude, &c.

Words in **IVE** are verbal adjectives, from the Latin *ivus*. They express, generally, the quality of producing what the verb implies, and are, therefore, similar to present participles. Thus *plaintive* is equivalent to complaining and *destructive* to destroying, taking complaining and destroying in their active signification. The corresponding French termination is *if*, at which language we are sometimes obliged to stop, when the word in *ivus* is not to be found in any Latin author. We have a few of these French adjectives in **IFF**,

which are used substantively, as *plaintiff*, the complainant in an action at law.

The adjective *SOME* and the noun *SUM* have the same signification, and both were formerly written alike, *sum*. The meaning is *quantity* in opposition to *none*, from the Gothic article *so*. *Sum* is the amount of things added together; —*some* is a quantity without adverting to any specific number. *SOME* is used as an affix, to denote that what is expressed by the conjoined word exists in a certain degree, or to a certain extent: thus, *wearisome* implies a degree of *weariness*, in opposition to *unwearying*; and *burthensome* is a quantity of weight. That *sum*, or *some*, literally signifies *quantity*, may be illustrated from a mode of writing once very common. “He went *some* twenty miles.” He gave him *some* twelve pounds,” &c. If, in these phrases, the word *quantity* be substituted for *some*, or even if the spelling be altered to *sum*, the meaning of either will be apparent. When *some* is applied to magnitude, it may be great or small; when applied to number it may be one or many. *NOTHING* and *SOMETHING* are directly the reverse of one another, and *existence of any kind* is sufficient to mark the contrast.

From the Anglo-Saxon *lesan*, to dismiss, comes our *to lessen*, to make *less*, or diminish. *LESS* is an adjective signifying that a part is *dismissed*, or put away from the original mass. Instead of comparing it with what it was in its primitive state, it is sometimes appreciated with respect to things of a similar kind. Thus we say, “*this is less than that*,” figuratively asserting, that *this* must have been *lessened* so as to prevent its being equal to *that*. *LESS* is therefore the same with *want*. It has been applied to nouns to form adjectives, expressing the *want* or dismissal of what the noun signifies. *Motionless* is the *want* of motion, and *deathless* is the quality of *not* being subject to death.

“WARD (says Horne Tooke) is from the Saxon *wardian*, to look at, or to direct the view, and is the same word as the French *garder*, which, in a figurative or secondary sense only, means to *protect*, to *keep*, to *watch*, to *ward*, or to *guard*. It is the same in Latin: *tutus*, guarded, *looked* after, safe, is the past Participle of *Tueor*, *Tuitus*, *Tutus*. So TUTOR, he who *looks* after. So we say either—*guard* him well, or, *look* well after him. In different places in England, the same agent is very properly called either a *Looker*, a *WARDEN*, a *WARDER*, an *Overseer*, a *Keeper*, a *GUARD*, or a *GUARDIAN*. Accordingly this word *ward* may with equal propriety be joined to the name of any person, place, or thing, *to* or *from* which our view or sight may be directed.” It is hence that we have such compounds as *backward*, *homeward*, and *heavenward*, which signify *in the direction of*, or *looking towards* the *back*, *home*, and *heaven*.

The German *art* signifies *species, kind, or manner*; and the Dutch *aard* is used, both singly and in composition, for *nature, temperament, or disposition*. The former has *arten*, and the latter *atarden*, to resemble, particularly applied to *disposition, or temper* of mind. From this source we have compounds, with the termination *ARD*, all signifying of the *nature or kind*, expressed by the word to which it is joined. We have *drunkard*, an habitual drinker; *sluggard*, one of a *slow, or lazy nature*; and *coward*, a person of a timid disposition. Although these are obviously qualities, they are generally used as substantives, because we have a superabundance of terminations, expressive of nature or kind.

The *heart* has been generally understood to be the seat of the passions and dispositions of mankind, while the *head* has been left in possession of the reasoning powers. Hence we say, "a clear head," and "a feeling heart;" and it is thus that *entêté* in French, and *wrongheaded* in English, are expressive of obstinate prepossession and folly. *HEARTED*, like *ard*, is used to form adjectives denoting *temper, or disposition* of mind, as *fainthearted, hardhearted, lighthearted, &c.*; and it has been asserted, with some show of probability, that the words were originally the same. *HEADED* forms a sort of counterpart, as *lightheaded, hotheaded, &c.*

According to Dr. Murray, "words in *MENT*, possess two powerful consignant parts, viz. *MA*, make, and *ENT*, sign of the Present Participle. Though some of them are half Teutonic, as *garment, bodement, batement, preachment, &c.* the model of them is Latin. Add *MA*, or its varieties, to any Verb, it gives the Verb an active sense of make, or made; so *aug*, increase; *augma*, increase-make, or increased by making the action of the Verb: join *ENT*, equal to *ing*, in modern English, you have *augment*, an increase-making. Such forms are Participial in Greek and Sanscrit, but in Latin they are used only as Nouns, with *UM*, the sign of the Neuter Gender, annexed, which is lost in English. *Augment, ornament, testament, ligament, cement, &c.* were originally, as to sense, increasing, adorning, witnessing, or showing, binding, joining; by adding *UM*, they denoted *the* increasing, adorning, witnessing, &c. that is, *the thing* which increased, adorned, testified; but, in the dark ages, words in *MENT* retained or recovered their ancient active sense, as may be seen in *regalement*, the *act* of regaling; *bombardment*, the act of bombarding; *enfeoffment*, the act or deed of enfeoffing; and in many others. We can say, during the refreshment of the troops, for during the refreshing. They had an entertainment, viz. a meal: in the entertainment, for in the entertaining. Here the word is both a verbal and a Substantive Noun; but this double sense takes place only in more modern examples; for it would not be Latin, French, or English, to say *in segmento*, for *in secando*; *dans le segment*,

for *en coupant*, or *in the segment*, for *in the cutting*." A few Latin words in *monia*, are Englished by *mony*, of the same signification as *ment*. Thus we have *alimony*, equivalent in its origin to *aliment*, but differing in the present application; the latter denoting food, and the former the means of procuring it. *Sanctimony* might be expressed by *sanctiment*, in the sense of holiness, or the state of being holy.

Referring to what was said of the terminations *ATE*, *OTE*, &c. when speaking of the infinitives of verbs, we shall here make a few additional remarks. Many participles in *ATED* become adjectives by suppressing the *d*, and often this suppression is made without attention to propriety. When the idea of action is meant to be preserved, the *d* should never be discarded. Desolate is an adjective, but desolated preserves the verbal thought. It is a common error to say "the house is *situate*." We might as well say "the house was *place*," instead of *placed*. Devote and devoted, dilute and diluted, are other examples of the comparison between adjectives and participles.

Words in *ITE* very generally denote one of a tribe or nation, and as such may be taken substantively, and have the plural. The Old Testament is full of such denominations, as the *Hittites*, the *Midianites*, &c. Like the *ides* of Homer, they bore the name of their ancestor. The *Israelites* were the *children of Israel*, as the *Danaides* were of *Danaus*; in the same manner as the *MAC* (son) of the Irish, refers to the father of the tribe, to whose name the syllable is prefixed. Such *PATRONYMICS* (father-names), as they are called, exist among all nations. We noticed this under *IC* and *ISH*, and the terminal *otes* of the modern Greek tribes is another example. The termination *ite* is now added to any noun from which we choose to form a tribe or class. Such formations are, at first, little better than nicknames, but several of them become, in time, included in the Dictionaries. It is hence that we have so many denominations of religious and political sects with this termination.

In the nomenclature of mineralogy and chemistry, the terminations *ate* and *ite* are frequent as generic and specific distinctions. The language of the latter science has given a separate usage to these two terminations, as it has also done to the affixes *ous* and *ic*. In the acids, for example, of such as are formed from the same base, one species has *ous* and another *ic* affixed, the first being supposed to possess less of the acidifying principle than the other. Thus *sulphurous acid* (compounded of oxygen and sulphur) contains a less proportion of oxygen than the *sulphuric*. The names of the earthy and metallic salts are formed on a similar principle. The union of sulphurous acid with iron is termed a *sulphite*, and that of the sulphuric acid a *sulphate of iron*. These, and all such denominations, are, however, wholly artificial, and are subject

to change with the revolutions of the science for which they have been invented.

The terminations *IST* and *ISM* (like *IZE* formerly mentioned) are usually appropriated to words of Greek extraction. The former designates the follower of a system of rules or principles, the nature of which is expressed by the latter. Platonism is the doctrine which was taught by Plato, and his disciples are Platonists. We have not, however, in all cases this regular antithesis. *Criticism* is the general name for judgment concerning works of art, but he who exercises that judgment, who *criticizes*, is termed a *critic*, not a *criticist*. The orthography depends upon the practice of former writers, but the meaning, in any individual case, can scarcely be mistaken. Words in *ist* are generally used substantively, and properly require an additional affix to reduce them to the adjective form; although in their nature, as descriptive of the quality of the person, they are attributes. For instance, in the expression "a *methodist* sermon," the adjective should be either *methodistic* or *methodistical*.

In place of the English *ed*, the French participle passive of the first conjugation is terminated in *é*, or (in the feminine) *ée*. The English affix *EE* is obviously from a similar origin. When added to verbs, it forms participles that are employed as substantives, but the roots from which they arise are oftener indigenous than imported. We have *debauchee*, *refugee*, and others directly from the French, while *grantee* and *trustee* are undoubtedly of English growth. Although substantives, the participial origin of such words is apparent: a *debauchee* is a *debauched* person; a *refugee* (French *refugier*) is one who has fled for *refuge* from his country; a *grantee* is one to whom something is *granted*, and a *trustee* is he to whom property is *intrusted*.

The Spanish past participles end in *do*, as *contado*, counted, from *contar*, to count; and *vendido*, sold, from *vender*, to sell. Almost all the adjectives of that language may be used substantively, and it is from this source that we have a class of nouns in *ADO* and *ADE*, which, in the former case, come to us direct, and in the latter through the medium of the French. Occasionally we use both orthographies; as examples, we may mention *BROCADE*, a silk stuff, interwoven with gold or silver threads, from the Spanish *brocado*, embroidered; *COMRADE* (French *camarade*, Spanish *camarada*, from *camara*, a chamber,) one who occupies the same lodgings, a messmate; and *SCALADE*, *SCALADO*, or *ESCALADE*, (French *escalade*, and Spanish *escalado*, from *escalar*, to climb, and that again from *scala*, a ladder,) the scaling of a fortress, or mounting the walls by means of ladders.

COMPARISON OF ADJECTIVES.

In several languages adjectives have regular declensions, and agree with their substantives in gender, in number, and in case. In English they have only that change which is denominated comparison. The word *ER*, among the Saxons, like our *ERE*, signified *before*. From the respect paid to precedence, it was also used to denote *superior in quality*, as well as *prior in time*; and for that purpose was added to words of quality, to mark a superiority to what the word previously expressed: thus, *wiser* is a greater degree of wisdom.

When three objects are compared together, with respect to any quality possessed in common, the lowest is specified by the name of the quality, and is said to be in the *POSITIVE* degree; the next is termed the *COMPARATIVE* degree, denoted by the addition of *er*, as above mentioned; and the highest, or most eminent in quality, is termed the *SUPERLATIVE*, which is marked by the syllable *EST*: as Tom is *tall*, Bob is *taller*, and Will is *tallest*. The Saxon *ERST* (or *erest*) which is still used in English, signified the highest degree of priority. Like abstract nouns, it is probably formed from *ere*, by the addition of a definitive. This is the French mode of comparison. *Plus* is more, and *le plus*, the more (*more itself*), or greatest, which are placed before other adjectives in the same manner as our *more* and *most*. *MORE* and *MOST* are the comparative and superlative of the Saxon *ma*, *mo*, or *mowe*, a heap. *MUCH* is a large quantity, *like* a heap, as will appear from our account of the termination *ch*. When adjectives have more than one syllable, they are better compared by *more* and *most*; *more proper* and *most proper*, rather than *properer* and *properest*. *MOST* is sometimes a superlative termination, as *topmost*, *uppermost*, *southmost*, &c. Adjectives are often irregular in their comparison, as *good*, *better*, *best*; *bad*, *worse*, *worst*, &c. This may be on account of a synonymous word occupying the place of the adjective in one of its degrees, and from the elision of letters produced by contraction. We shall notice these deviations as they occur, in the course of explanation. Those adjectives and participles which admit neither of increase nor diminution, such as *eternal*, *mortal*, *dead*, &c. are consequently without degrees of comparison.

The various shades of superiority in the comparison of adjectives are expressed by means of adverbs. We may say '*much wiser*,' and '*the very best*,' but we cannot prefix *more* and *most* to the comparative and superlative degrees. This, however, was not formerly the case, and it is curious to observe how custom sets at nought all the abstract rules of Grammarians:

INTRODUCTION.

“Furthermore,” says Ben Jonson, “the Adverbs *more* and *most* are added to the comparative and superlative degrees themselves, which should be before the positive.”—As in Sir Thomas More—

“Forasmuch as she saw the Cardinall *more readier* to depart then the remnant; For not only the high dignitie of the Civill Magistrate but the *most basest* handycrafts are holy, when they are directed to the honour of God.”

“And this is a certain kind of English Atticisme, or eloquent phrase of speech, imitating the manner of the most ancientest and finest *Grecians*, who, for more emphasis and vehemencies sake, used so to speake.”

This “English Atticisme,” as Jonson calls it, is frequent in Shakspeare.

OF PRONOUNS.

In language, whether spoken or written, every conceivable portion of nature belongs to one or other of three divisions: It must either be that which speaks; that which is spoken to; or, that concerning which the speech is made. To the mind of man, all are either beings of consciousness, of sensation, or of memory. The I, the THOU, and the IT, constitute the whole of the individuals of the universe. These words are properly termed PERSONAL PRONOUNS; for they stand in the place of every noun or *name*; and from these all the other classes of pronouns are derived. It is, however, our present business to follow the course of the derivation of words without dwelling on the metaphysics of their origin.

In languages which have several variations in the noun, a particular termination is added when it denotes being subjected to the exertion of another. Thus *Petrus* and *Maria* are Latin nominatives or names, for Peter and Mary; if we say “Peter loves Mary,” it is only from the one being placed before and the other after the verb *loves*, that we can distinguish the lover from the beloved; for, were we to say “Mary loves Peter,” the two states would be exchanged. In the Latin, “*Petrus amat Mariam*,” the situation of the nouns is of no consequence. The relation of being the object of the verb is expressed by the change of the noun “*Maria*” to “*Mariam*,” and the sentence would be equally well understood though written “*Mariam amat Petrus*.” The reciprocal phrase may be either “*Maria amat Petrum*,” or “*Petrum amat Maria*.” This change in the noun is termed the ACCUSATIVE CASE [See TO ACCUSE]; and sometimes, especially in English Grammars, the OBJECTIVE, because it designates the object towards which a transitive verb is directed.

Though English nouns have retained no case, except that part of the geni-

tive which marks *possession* or *property*, a similarity to the Latin accusative is visible in pronouns. *He* (or that *male* of whom we were speaking) may be the *agent* of certain actions; but when another *agent* appears in the sentence, and he becomes the *patient* or *result*, in fact when *he* ceases to be the nominative to the verb, the pronoun assumes a new Orthography and is written *HIM*; as, "*He* loved *Mary*" or "*Mary* loved *him*," which latter sentence would be perfectly intelligible though it were written "*him* *Mary* loved."

Pronouns have also the possessive form, but in neither of the cases are the terminations completely regular. This, more than any other part of speech, is subjected to the anomalies of custom, the despotic Lawgiver of every language.

In place of the word *own*, (which is added to the possessive case of nouns when the ownership is intended to be more precisely determined,) some of the pronouns have a double genitive affix. Thus *her* and *my* are the possessives of *she* and *I*; but *hers* and *mine* mark the owners in a distinctive manner, as might be done by the words *her own* and *my own*. In ordinary construction the *simple* possessive is placed before the noun to which it refers, while the *double* is separated by a verb. We say "*her* house" and "*the house is hers*;" — "*It is my* horse" and "*the horse is mine*." *My* and *mine*, *thy* and *thine*, are however sometimes confounded, but their distinction is as evident as *her* and *hers*, or *your* and *yours*; and it is from their representing each two different words that the confusion has arisen. The possessives *my*, *your*, *thy*, &c. and indeed all Genitives, may, in a certain point of view, be regarded as adjectives. It is a *quality* of a noun that it belongs to another. The possessive pronouns therefore, used as adjectives, were, in the Gothic and Saxon languages, subject to inflection; and they are the genitives of those adjectives that we have retained, and to which we shall here give the name of **DOUBLE POSSESSIVES**.

In the masculine singular, *min* and *meina* (*my*) were the Saxon and Gothic genitives of *ic* and *ik*, (*I*.) Again, *min* and *meins* were applied as adjectives, and had the secondary genitives *mines* and *meinis*. *Thy* and *thine* have been formed on a similar principle, as also *our* and *ours*; *her* and *hers*, &c. The Latin *meus*, *tuus*, and *suus*, &c. are adjectived-pronouns of a like kind, and differing from the genitives *mei*, *tui*, and *sui*. Unfortunately for *my* and *thy* their pronunciation does not readily coalesce with a succeeding vowel, which introduced the practice, less common now than formerly, of interjecting an *n* to avoid the hiatus, in the manner of the Greeks; but for the sake of uniformity, it is better, on all occasions, to leave to *my* and *thy* the undisturbed possession of the simple genitive.

We shall now proceed to give a tabular arrangement of those simple Pro-

nouns which have forms of Declension ; and, though the definitions of such words belong more properly to the body of the work, we shall serve ourselves with the facility of explanation which their joint exhibition presents.

TABLE OF THE DECLENSIONS OF PRONOUNS.

<i>Person.</i>	<i>Number.</i>	<i>Gender.</i>	<i>Nominative or Agent,</i>	<i>Genitive or Possessive.</i>	<i>Double Possessive.</i>	<i>Accusative or Objective.</i>
First Person,	Singular,	Common,	I,	MY,	MINE,	ME.
	Plural,		WE,	OUR,	OURS,	US.
Second Person,	Singular,	Common,	THOU,	THY,	THINE,	THEE.
	Plural,		YOU,	YOUR,	YOURS,	YOU.
Third Person,	Singular,	Masculine,	HE,	HIS,	HIS,	HIM.
		Feminine,	SHE,	HER,	HERS,	HER.
		Neuter,	IT,	ITS,	* * *	IT.
	Plural,	Common,	THEY,	THEIR,	THEIRS,	THEM.
Relative, Sing. or Plu. Masc. and Fem.			WHO,	WHOSE,	* * *	WHOM.

The plural *we* and its compounds, in place of *I*, &c. are employed by Kings when addressing their subjects. The same language is also sometimes held by Orators and Authors. In the former case, a King may be supposed to represent the collective power of the nation ; and in the latter the Orator and Author may be conjoined, in imagination, with the hearer and the reader. In the second person, a similar, but more general, variation occurs ; neither the singular *thou*, nor any of its compounds, is ever expressed in ordinary style. They belong solely to the solemn, or to the burlesque when it affects solemnity. It is the language of adoration and of poetry, while *you*, *your*, and *yours*, are in common use. *Ye* for *you* in the Nominative plural is fast approaching to a similar usage, if it has not already attained it. Formerly *ye* for *you* was written in the accusative both singular and plural, but this practice is now in desuetude.

Beside the nominative, genitive, and accusative, already mentioned, a substantive or a pronoun may occupy other situations in a sentence. The action of the verb is directed upon the accusative, but there may also exist an object on whose account that action is exerted. In the Greek, Latin, and some of the modern languages, the state of the noun which denominates that object is designated by a particular termination. It is a case termed the *DATIVE*, from the Latin *datus*, given, because, in many instances, the action is understood to give something, advantageous or otherwise, to the person in that state. Thus

in the Latin "*Dedit librum Petro*," he gave the book to Peter, the word *liber* is put in the accusative, *librum*, while *Petrus* is changed into *Petro*, the Dative case. Although they have no distinctive terminations, the cases are the same in English, and the Dative is marked by the preposition *to*. In pronouns the *to*, *for*, and other signs of the Dative state, are placed before the accusative; thus we say "he gave the book *to me*," "I bought the book *for him*," &c. Though the English language has no regulated Dative case, there is, nevertheless, a form of construction (not generally attended to) which in a great degree supplies its place. When two substantives, or pronouns, are relative to the same transitive verb, as Accusative and Dative, the latter is sufficiently marked, without a preposition, provided it be put immediately after the verb. Thus, we may write "he gave Peter the book," and "I bought my boy a book," instead of "he gave the book *to Peter*," and "I bought a book *for my boy*." "Bring me my horse," "pay them their wages," "I wrote him a letter," &c. are every-day expressions of the same kind. Neither is this form of construction confined to the language of common life. Examples might be cited from our most approved writers.

"Fetch me that flower: the herb I show'd thee once."

Shaksp.

"And if I *give thee* honour due,
Mirth, admit me of thy crew."

Milton.

This twofold method of expressing the Dative, by prepositive particles, or by position, is peculiarly advantageous. It gives always a choice with regard to the harmony, and often directs the emphasis to the most effective part of the sentence.

The analysis of sentences, so as to detect latent deviation from grammatical propriety, requires considerable critical acumen. General rules are difficult to form, and collected examples are easily forgotten. The study of the pronouns will be found particularly useful, by comparing their cases with the various states of the nouns, which are less obvious on account of their want of declension. We shall here give an instance of a very general error in Syntax which may be so corrected:—"I heard of my ship being lost." To discover in what case the word *ship* is to be understood in the sentence, let us change the noun to one of the masculine gender, "I heard of my brother being lost." If the word *brother* were supposed to be in the nominative, the assertion would be equivalent to "I heard of *he* being lost," which is obviously wrong. "I heard of *him* being lost" would be equally incorrect; because the phrase "being lost" would be thrown loose in the sentence, and might be connected with the pro-

noun I ; as if it were said " I, being lost, heard of *him*." The meaning of the word *lost* would perhaps prevent this construction ; but suppose it were said " I heard of *him* being married," the transposition " I, being married, heard of *him*," would show nothing of impropriety, and the speaker's meaning would be at least doubtful. The genitive only remains, and should, therefore, be written in all similar phrases. " I heard of *his* being lost ;" " I heard of my *brother's* being lost ;" and " I heard of the *ship's* being lost." It was not simply of the *ship* or of my *brother* that I heard, but of the *circumstance* of *their* being lost.

We have said that Pronouns are Adjectives, or qualities,* but the paragraph requires explanation. It were better to compare them to numerals, of which we can speak without regard to the things numbered. All Adjectives, when viewed abstractedly, may be considered as substantives, but they are of different species, and therefore not always comparable with one another. *White* has no relation to *large*. Colour and magnitude are incommensurable. It is otherwise with Numbers and with Pronouns. Three and twelve are qualities of any system of bodies that can be numbered ; but, even in the abstract, they are capable of comparison,—the one is four times the other. In a similar manner, I and thou are not only, each, applicable to any person whatever ; but they also have a relation between themselves,—of a speaker and a person spoken to. Neither numbers nor pronouns constitute complete conceptions until they are conjoined with material objects. They are shapeless spirits, ready to enter into any body whose form we wish them to assume.

The substantive SELF, with a slight variation of orthography, is common to all the Gothic languages. It represents, emphatically, the essence,—the very being of which we speak. The French *même* (formerly *mesme*) takes the same part in that language ; but, in some of its usages, is translated by *even* and *same*. The Latin *ipse* (Greek *psè*) is equivalent to *self* ; and hence the common saying, when a person expects that the truth of an assertion should be granted upon his *own* authority, that it is a mere *ipse dixit*, " he said it." When a speaker talks much of himself, we call him an EGOTIST, he is EGOTISTICAL, that is, he EGOTIZES, or discourses EGOTISTICALLY, and the practice is EGOTISM ; all from the Latin *ego*, I ; and we should not be sorry to see the words IPSEDIXITIST and IPSEDIXITISM thus naturalized, for they are certainly wanted.

Were we to hazard a conjecture, we should say that *self* (as well as its synonymes in other languages) has arisen from the duplication of some ancient

* See page xxviii.

form of the personal pronouns ; but, be that as it may, it coalesces easily with this class of words. MYSELF, THYSELF or YOURSELF, HIMSELF, HERSELF, ITSELF ; OURSELVES, YOURSELVES, and THEMSELVES, are the *my, thy, &c. particular being*, as distinguished from every other. These compounds are only used in the oblique cases ; for when they are required to be in the nominative, they are preceded by I, we, &c. as, " I myself," " we ourselves," &c. did so and so. Sometimes the preceding pronoun is suppressed, but in such cases it is understood. In old English, *self* was always a separate word, and was both singular and plural. Sir Thomas More, and others since his time, wrote *my self, thy self ; our self, them self, &c.* A remnant of this practice still remains : for OURSELF, (not *Ourselves*,) appears in the addresses of Kings.

It has been observed that the pronouns, preceding the noun *self*, are generally in the genitive ; and the apparent exceptions of *himself* and *themselves* have puzzled the grammarians, from the time of Dr. Wallis until the present day. Nevertheless this change, from the genitive to the accusative, appears to us to have proceeded from design, and not, as is usually supposed, from accidental corruption. *Her* is an accusative as well as a genitive, and it should be noticed that we write *itself* not *its-self* : in fact, the possessive, *its*, is of very modern introduction into the language. The anomaly then, if it be one, runs through all the pronouns of the third person : *himself, herself, itself, and themselves*.

When a man appears to be so desirous of his own gratification as to disregard that of others, we call him SELFISH. He acts SELFISHLY, and the principle that determines him so to act is SELFISHNESS. The Negative Adjective, UNSELFISH, has also been written. SELF, as a prefix, forms numerous compounds which are not to be found in the Dictionaries. The latter circumstance is the more surprising, seeing that many of those polysyllables, such as *self-love, self-murder, &c.* have been combined for centuries. Formerly, *self* was often used as we do *same*, but it is seldom so written in modern English. The two are conjoined in SELFSAME, the parts of which might be reversed, without altering the meaning. *Self*, in this application, is equivalent to *very*.

The Greek *autos, aute, auto*, (he, she, it,) when joined to other pronouns, or to nouns, is equivalent to *self* : and, in this sense, AUTO appears as a prefix in compounds which we have either adopted, or formed from that language : thus, an AUTOCRACY is an independent power, or *self-government*, from *kratos*, power. As the term is understood in our language, an AUTOCRAT, or AUTOCRATOR, is an absolute Sovereign, and his government is AUTOCRATICAL.

Although the pronouns *It* and *they* are, each, understood to refer to some antecedent, yet there are cases in which the reference is so general that it is either unknown, or escapes attention. This we formerly noticed, with regard to the pronoun *it*, when treating of Impersonal Verbs. The mention of a particular transaction's having happened is frequently introduced by "they say," or "It is said." In such a case, we do not allude to any individual informant, or informants, but to a general rumour which we cannot trace to any authentic source. The same kind of obscure generalization is expressed by other words, such as *men, people, everybody, &c.* which stand in the place of *they*.

The numeral ONE is used to express an indefinite nominative, in the singular: thus, we say, "*one* cannot help believing"—"*one* must take care of *one's self*," &c. In this usage a substantive, such as *man*, or *person*, is understood; but it is to *a man or person* in a general, and not in an individual sense: for, in adding the suppressed substantive, we must employ the article, in place of the numeral, and say, "*a man* cannot help believing,"—"a person must take care of himself," &c.

In the phrase last quoted the pronoun "himself" is rather incongruous; for the word PERSON denotes a thinking being in general, and not limited as to sex. Recently, indeed, the Newspaper Advertisements have rendered it feminine. She, whom they would not degrade by the name of a woman, and dare not raise to the rank of lady, is termed "a young person." We should not have adverted to these ephemeral publications, did they not have a material effect in deteriorating the language of their country. *Person* (Latin *persona*, from *persono*, I cry out,) is said to have originally signified a player's mask, with which he covered his face, and *through which he spoke*, when he PERSONATED any individual in the play. It is the character, or office, in which the actor appears upon the stage, or, metaphorically, that which he supports in the drama of life. Keeping more directly in view the dignity of the Kings and Demigods who trod the Grecian stage, the term PERSONAGE is more applicable to one who is officially raised above the multitude. It is, therefore, more select and better fitted than "person" to denominate one of the higher orders of society. In the same sort of etiquette the plural, *persons*, rises above the word PEOPLE: the latter being always collective, while the former are separately considered in the mind. "Twenty people" are a multitude; but the phrase "twenty persons" suggests the idea that each may possess a different character.

Person is viewed under two relations,—as the individual who acts and as the PERSONATOR of another. A judge, for example, is an official personage and has certain duties to perform in that capacity; but when viewing him as a

real being, when the *mask*, or *person*, becomes, itself, a reality, he has other qualities, which are termed PERSONAL. We then speak of his *personal* accomplishments, or, his *personal* appearance; and, if his body be well formed, we may say he is PERSONABLE. He may even be assailed in either capacity, as a judge, or as a man. In the former case it is a *contempt of court*, and in the latter he is attacked PERSONALLY—it is a *Personal Insult*. The principle of PERSONATION, (or of dividing a being into two or more *persons*) is observed in many other cases. The Law of this country separates property into two parts, which may, notwithstanding, be held by the same individual. One part, however, may be *heritable*, that is, it may be such as descends of *right* to his heirs, while another part may be *Personal*,—they are his PERSONALITY and therefore completely at his own disposal. These *rights* have various subdivisions, and are guarded by numerous exceptions, which are supposed to be known by the Lawyers. Even in ordinary language, we make similar distinctions. A young Lady may have different *properties*. She may have both *mental* and *personal* charms. In a company, each is a *person*; and to *allude* to an individual, especially in a disrespectful manner, is to be *personal*—it is a *personality*, and as such, according to the rules of good breeding, may be resented. Metaphysicians have employed the word *Personality* to designate identity of existence,—that the being of to-day is the same *person* as that of yesterday. To PERSONIFY is, metaphorically, to transform an inanimate substance into a *person*,—or thinking being. The act is PERSONIFICATION, and is performed by applying the pronouns that are indicative of gender (*he, she, his, &c.*) to the inert body, in place of the neuter. What cannot be attached to any person is IMPERSONAL. The complaint against Junius was his IMPERSONALITY. We speak of *Impersonal verbs*, and of verbs used IMPERSONALLY. The clerical denomination, PARSON, has also been referred to the class of words now treated of; but, we fear we have already dwelt too long on the subject.

In old English “A BODY” was taken as the representation of a human being. In this it was less general than Person, which also includes the higher orders of spiritual existences. We even speak of the “PERSONS OF THE GODHEAD.” In the early part of the seventeenth century, we find the word *body* where we should now write *person*. There are numerous examples in Shakspeare; and Johnson quotes the following from L'Estrange, which is directly to our present purpose:

“Good may be drawn out of evil, and *a body's* life may be saved, without having any obligation to his preserver.”

EVERYBODY, NOBODY, and SOMEBODY, (formerly *every body, no body, and some body,*) are still frequently in use. It is not unlikely that “*a body*” in place of “a person” may be a pretty general provincialism; but at any

rate, we know that it is universally heard in the ordinary dialect of Scotland. In the application here mentioned, the word "body" is pronounced with the *o* short, as if written *boddy*, or *buddy*. Burns gives us a feeling example of its use :

" It's hardly in a *body's* pow'r
To keep, at times, frae being sour,
To see how things are shar'd ;
How best o' chieles are whiles in want,
While coofs on countless thousands rant,
And ken na how to wair't."

The words *A*, or *AN*, and *THE*, have been already noticed, under the denomination of *ARTICLES*. The former is the numeral *one*, applied indefinitely ; and the latter is of that division of pronouns that are termed *DEMONSTRATIVES*. Like adjectives they are of every gender, and each is invariably followed by a substantive, or else by a phrase capable of supplying its place. *A*, or *an*, is one of any class of objects ; and *the*, points, in a general manner, either to *one*, or to *many*, specific beings or actions. It is a universal adjective. The Saxon Articles and Pronouns were declined with gender, number, and case ; and, besides, on account of the different dialects, they appear, in the few writings that are preserved, under various orthographies, or synonymes. From those several forms, have arisen certain derivatives of the definite article which have restricted applications.

THIS and *THAT*, with their plurals *THESE* and *THOSE*, are more definite than *THE* ; being species, of which *the* is the genus. *This* and *these* designate what are present either in time or in place. *That* and *those* are applied to such objects as are farther off. '*This* house' and '*these* houses' are at hand ; but '*that* house' and '*those* houses' are to be pointed at, so as they may be observed. *YON*, (which is both singular and plural) is what we can just descry, and consequently refers to very distant objects. The synonyme, *YOND*, is now out of use, but *YONDER* is still preserved by the Poets, although the pronominal is thereby apt to be confounded with the verbal usage. This word gives us an additional example of the interchange of the letters *g*, *th*, and *y* ; for *yon* is the Saxon *geond* and the Scotch *thon* : the latter transformation also occurs in *thou* and *you*.

This and *that* (and their plurals) are used with nice discrimination, in the construction of sentences : *this* referring to the noun, or to the phrase, last spoken, and *that* to what was first mentioned.

" *Some* place the bliss in action, *some* in ease ;
Those call it pleasure, and contentment *these*."

In the preceding application of *this* and *that*, they may be termed Relatives, rather than Demonstratives, because they refer to some word, or clause, that went before, and is therefore called the ANTECEDENT; but the RELATIVE PRONOUNS, principally considered as such, are WHO, WHICH, and THAT: the latter, under this head, not being contrasted in the mind with *this*, as respects distance in time or place. Those three Relatives are thus distinguished.

WHO always refers to a Person or Persons. It is, invariably, a *he*, a *she*, or *they*, to which gender and reason are supposed to belong; for, if it refers to inanimate, or irrational objects, it constitutes a personification. WHOSE and WHOM have, of course, the same personal application. WHICH, on the contrary, is a neuter pronoun and relates only to impersonal objects, such as animals, plants, and inert substances. On this account, it is fitted to refer to any preceding word or clause of a sentence, *which* (word or clause) cannot with propriety be personified. This distinction between *who* and *which*, it should be observed, is quite modern; for, much later than the time of Shakspeare, *which* had, very generally, a person, or persons, for its Antecedent. "Our Father *which* art in heaven" is now reckoned ungrammatical; but even yet, we are often puzzled to find a proper Possessive to *which*: for, there are cases that require some word of an adjective form, which neither WHEREOF nor "OF WHICH" can designate. In consequence, the best writers are frequently tempted to personify when it would be otherwise unnecessary: so much so, that Johnson gives *whose* as a genitive that is common both to *who* and *which*.

That, as a Relative Pronoun, is of every gender and number, and thus differs from *who* and *which*, by its capability of assuming the place of either. The idea of person is not included, but left indeterminate. In this view of the Proteus word *that*, it is never preceded by a preposition: we say, "I received the letter *of which* you spoke," or, "I received the letter *that* you spoke of." "I called on the gentleman *to whom* you introduced me," or, "I called on the gentleman *that* you introduced me *to*." In the case of *who* and *which*, the preposition *may* be carried to the end of the clause if we choose; but in using *that*, it *must* be so, if we would write with customary propriety.

IT and THE, abstractedly considered, are synonymous. Their generalization is complete. Like the Fluxions of the mathematician, they represent the latent energies of actions and the germs of beings, which we endeavour to arrest, in their nascent state, before they act, or spring into existence. *The*, *it*, *and*, *add*, *at*, *be*, *to*, *do*, &c. are kindred words, each specifying that an addition is to be made to the collected mass of Things. The Pronouns, *he*, *she*, *it*, are subsequent subdivisions of the primitive *it*, or *the*, which is unbounded in its nature until modified by being conjoined with something which has an indi-

vidual name. The Greek *kai* and the Latin and French *que* have a similarly indefinite origin; and are, therefore, vaguely explained, in the Dictionaries of the several languages, by *and*, *as*, *that*, *then*, *than*, &c. The Romans made use of *que*, as a prefix, to limit pronouns, producing from *is*, *ea*, *id*, (he, she, it) the compound, *quis*, *quæ*, *quid*, equivalent to *WHO* and *WHAT*; and it appears probable that *this* and *that* (though now without gender) have been compounded from some ancient forms of *the he* and *the it*. We have already noticed that *who*, *what*, *when*, &c. were formerly written *quha*, *quhat*, *quhen*, &c. the initial *quh* being pronounced like the Gothic Θ , the Saxon *hw* and the modern English *wh*.

The distinction between the Pronouns in *wh* and those in *th* is not in the original, but in the customary meaning. In very old English, they are indiscriminately used. The Anglo-Saxons had *the* for our *who*, writing *Ic the* for "I who," *thu the* for "thou who," and *se the*, or *the the*, for "he who." *Se*, *seo*, *that* was the Saxon definite Article in the different genders, for all of which we substitute *the*. The same words were also expressive of *he*, *she*, and *it*; and likewise of the Relatives *who* and *which*. We have frequently occasion to observe that, when two originally synonymous words are found in the language, they generally fill different departments, one usually assuming the natural and the other the figurative power. Pronouns in *wh* are exclusively employed when a question is asked; and, in this alone, among the writers of a certain period, consisted their distinction from those in *th*. But, though the ancient use of *what* and *that*, *where* and *there*, &c. differed only in the Interrogative Mood, yet in modern usage there is another distinction: *who*, *which*, &c. are never applied as Definitives. We say "*that*, or *this*, is the man;" but we never say, in the same sense "*what* is the man." This regulation is necessary, with us, to preserve the individuality of demonstrative and interrogative phrases, which might otherwise be confounded. Pronouns in *wh* are always relatives; those in *th* may be either relatives or demonstratives.

There is nothing, in either of the pronouns, indicative of *question*. In no case do they change their nature; whether the sentence be imperative, interrogative, or otherwise, is to be learned—either from the tone of pronunciation; from other words added, as 'tell me,' 'I ask you,' &c. or from a customary arrangement, which shews that the request is implied. In all *questions* it is 'the he,' or *who*, 'the it,' or *what*, 'the him,' or *whom*, and the like, of which we wish to be informed; and it is hence that such words are so often prefixed to clauses of Interrogation. *Qui*, *quæ*, *quod*, or *quid*, holding the same place in the Latin language, gave birth to the verb *quærere*, to ask, or inquire; from whence we have *question*, *inquisitive*, *require*, &c. 'Is it he,' is no more the wish

for information than 'it is he.' The usual form of construction alone recalls the idea of request, in the same manner as the hearer might judge from the sound of the voice. In a question, the verb usually precedes its nominative, contrary to the order of assertion; and it is in this mode of grouping the words, assisted as it may be by the point (?), that we recognize the interrogation. 'Tell me *what* I shall do,' and '*what* shall I do?' have the same import: the word *what* undergoes no change of meaning. In the former example, however, its place may be filled by other pronouns: 'tell me *that which* I shall do.' *What*, as a relative, is doubtful, pointing to some *thing* that we desire to know; whereas *that* is determinate, and carries us directly to the object.

The Latin *quid*, what, was used substantively to denote *thing*, or *being*, in the abstract. It was the *it*, or imaginary answer to the question *quid est?* what is it? The unknown essence was termed a QUIDDITY. Disputes concerning Quiddities (or QUIDDITS, as Shakspeare sometimes calls them), and other subjects equally rational, occupied the leisure of the Schoolmen of the middle ages. What, with a slight change of orthography, (WHIT,) is also a substantive, expressive of *thing*, as opposed to non-entity. It may be considered as the least particle of existence, and in that view is synonymous with JOT, a point (or DOT), such as is placed over the letter *i*, the Greek IOTA. To DOT is to make those small points, which are intended to represent the least of possible magnitudes. To JOT, is to make a JOTTING, or memorandum, that is, any marks, however slight, which may recal any subject to the memory. AUGHT, or OUGHT, is a *whit*, any thing, however small it may be. NAUGHT, or NOUGHT, is *no whit*, or *no thing*. *Naught*, *nought*, and NOTHING, differ in their usage. The last is meant to express the mere absence of existence; *nought* is what may be taken as of no value, as useless; while NAUGHT, and its compounds NAUGHTY, NAUGHTILY, and NAUGHTINESS, are expressive, not only of what is of no value, but of things and actions that are utterly worthless and wicked; not as dangerous, but as contemptible.

TITTLE (a diminutive from *Tit*?) is of kindred etymology with *whit*. Not a *tittle*, is not the smallest portion,—not an *iota*. A TIT, in its original usage, was a young child, to which we yet commonly apply the pronoun *it*. *Tit* is the *it*, contractedly, *th' it*; with the *th* changed into *t*, as is often seen in many old English works, where *tone* and *tother* are invariable substitutes for *the one* and *the other*. The Latin law-phrase *quid pro quo*, what for what, denoting giving of one *thing* for another *thing* of equal value, has its translation in the proverbial expression "to give TIT for TAT," *this thing* for *that thing*. The Saxon *tydder* denoted offspring; *tydrian* was to propagate, also to nourish, and *tydra* was tender and weak, as a child; from whence we have TITBIT, a small tender bit of food, such as we would give to an infant.

We have before observed that diminutives are often words of endearment; and, in evidence of this, the expression "my tit" is an epithet by the speaker, not only to his child, but to any little being of which he may be fond. The syllable TIT is added to the common names of certain small birds. The *ALAUDA pratensis* is the TITLARK, and the species of the genus *PARUS* have each the name of TITMOUSE. The largest of these (*Parus major*, or great Titmouse,) weighs only about an ounce, while the *cæruleus*, or Blue TITMOUSE, which is the best known in this country, is seldom half that weight. This beautiful creature, called also the TOMTIT, is, like the robin, a regular winter visitor of the farm-yard, where it feeds either on insects or grain, whichever it can find. It is peculiarly bold when attacked, biting with surprising force, at the same time hissing and spitting in the most vindictive manner. The COLEMOUSE (*Parus ater*) is a still smaller bird, weighing only about a quarter of an ounce. The *palustris*, or marsh TITMOUSE, is better known than the COLEMOUSE. The other species, which are numerous, are not usually seen in Britain. In some counties the WREN is called the TITTY-WREN. "This interesting little bird is looked on with reverential affection. It is protected by this old traditional verse:

' Cock Robin and TITTY-WREN
Are the Almighty's cock and hen.'**

It would seem that, at some early period, robin and the wren, being generally seen together, were believed to be the male and female of the same species.

WHICH, as an interrogative, differs from WHETHER, by being more general in its choice. *Which* is an unascertained individual of a collection, but one of which the selection is not determined by the querist, but is left to the future will, either of himself, or of him to whom the question is addressed. *Whether* is *which* of *these*. It selects two, or more, from the number, and limits the choice to one of those that are so pointed out. The word *whether* is in general believed to limit the choice to *one* of *two*, though we think unnecessarily. Perhaps the idea has arisen from the termination's being the same as that of the comparative degree of adjectives, which is always so confined. This is not the case with *whether*. We might say "whether he walk, run, or ride, I shall be at the place before him," meaning whichever of the three modes of travelling he may adopt; but the choice between two is certainly the customary usage. When there is no alternative except the negative, that negative should be expressed. It is common, but not sufficiently explicit, to say, "I am

* Moor's Suffolk Words.

uncertain *whether* I shall go to-morrow ;” instead of which it were better to say, “ I am uncertain *whether* I shall go to-morrow, or *not*.” “ *Whether* or *no*” was once more usual than “ *Whether* or *not* ;” but the latter is preferable : because *no* is now the adjective and *not* is the adverb. We certainly should not write “ I will *no* go.” Although a question, or at least a hesitation to the same effect, is understood in the words *which* and *whether*, they have not always the interrogative form. “ I do not know *which* I should take,” and “ I do not know *whether* I shall go, or stay,” are equivalent to “ which should I take? I know not,” and “ *whether* shall I go, or stay? I know not.”

ANY and EITHER differ in the same manner as *which* and *whether*, but are never used as interrogatives. *Any* is a part of the collection without fixing which. It may be *any one*, *any two*, or any other specified portion of the multitude. *Either* is *one of these* : one, or other, of the particularized parts of the whole number of objects that are presented to our view. *Any* and *either* are liberal answers to *which* and *whether*. “ *Which* shall I take?” “ You may take *any* of them.” “ *Whether* shall I have this or that?” “ You may have *either* of them.” *Either*, like *whether*, is usually confined to one of two ; while *any* presents a choice from the whole number, which must, therefore, consist of more than two. “ You may take *either* of these two, or *any* three of that dozen.”*

OR, which always marks an alternative, is a varied synonyme of OTHER, and might, in most cases, have its place supplied by OTHERWISE. *Other* is of the class of adjective pronouns ; and specifies a different being from that which was before mentioned. ANOTHER is merely *an other*. *Other* (which when used substantively has the plural OTHERS) is the Saxon *other*, the SECOND ; and this, again, is the Latin *secundus*, from *sequor*, I follow. FORMER (with its adverb FORMERLY) is also a derivative from the Saxon ordinal numbers, which are, in succession, *se forma*, the first, *se other*, the second, *se thridda*, the third, &c. *Former* is not, now, equivalent to first. It merely qualifies the substantive which it precedes, by fixing its existence, to a point of time, previous to that of which we now speak. It is a comparative adjective, of which FIRST (*fore-est*) is the superlative. OR, in the sense of *ere*, or *before*, has been long obsolete.

Among the negative pronouns NEITHER is the opposite of *Either*, and NOR of *Or*. *Nor* is the antiphrase both of *neither* and of *not*. We say “ *Neither* the one, *nor* the other,” and also “ *not* this *nor* that.” The negative of *any* is NONE (no one) ; but *None* is also the opposite of *Some*, and being associated with quantity is often used substantively as a nominative to a plural verb : thus

* See page xcii.

inducing the evanescent idea that *none* may be something more than one. *None*, for the adjective *no*, was at one time generally prefixed to substantives beginning with a vowel, for the purpose of avoiding the hiatus: a practice which, in a few instances, is still retained, as in *none other*, for *no other*. In Poetry, instead of the alternative "neither, nor," the *nor* is occasionally repeated; which not only saves a syllable, but is supposed to add to the elegance of the expression:

"And, when bleak winter howl'd around the cave,
For thee, his horrors and his storms I'd brave;
Nor snows nor raging winds should damp my soul,
Nor such a night as shrowds the dusky pole."

Day.

WHY was formerly written *forwhy* (being the Saxon accusative, *forwhy*, or *forwhon*,) and interrogates, *for what* cause, or reason, any thing is done. It differs from WHEREFORE (*for what*) in being more abstract; the preposition *fore*, which denotes *cause*, being left to be understood, and thus not pointing directly to any reason for the action. The same sort of generalization has taken place in other languages. The Latin *cur*, why, was once *quur*, a contraction for *quare* (*qua re*) wherefore. There is a conversational use of *why*, frequent in Shakspeare, which is still uttered by many, and repeated to satiety. It is a practice for which we cannot account, and seems to contradict the old adage that "every *why* has a *wherefore*." The speaker introduces his tiresome harangue by such phrases as "*why*, sir, we were a-walking." "And *why*, as I told him," &c. in which the *why* appears to answer no purpose whatever, unless we are to suppose that the speaker, not knowing what to say, questions himself, in order to gain time to refresh his memory. A young gentleman from Trinidad informed us, the other day, that the slaves in that island universally preface every speech with *Mokka*, a word which no European understands, and which they, themselves, cannot explain: perhaps, the *why* of the Londoners is the *Mokka* of the Negroes.

How, in which the *w* does not appear, is also, (like *why*,) a contraction. The Saxon is *humeta*, from *mete*, manner, or measure; and the place of the English word is often supplied by the phrase "In what manner?" HOWBEIT and HOW D'YE (contracted from "how do you do," an inquiry concerning health) require no particular explanation. As is the case with other interrogatives, the question contained in the words *how* and *why* may be suppressed. Thus "I will show you *how* I did it," and "you shall hear *why* the thing was done" might be otherwise written, "*how* did I do it? I will show you," and "*why* was the thing done? you shall hear." *How* is much occupied in inquiring the

extent of any quality which may admit of degrees. It is usual to ask "how much?" "how many?" "how far?" &c. and, on the same principle, the word is employed in those bewildered, or extatic, states of the mind which vent themselves in exclamations: as "how beautiful!" "how glorious!" "how sublime!" &c. These are, in fact, a species of questions, to which no answers are expected.

We formerly remarked that, from the structure of the organs of speech, the sounds of *th* and *s* are interchangeable. The Gothic Article, *sa*, *so*, *thata*, in the different genders, corresponds with our *the* and *that*; and *As* and *So* are English pronouns, differing from *it*, or *that*, only in the manner in which they are used. They are generally both Relatives, but are frequently so written as to have a reference to one another, in the same sentence. "I will do *so*" and "I will do *as*," both mean "I will do *that*;" but *as* requires something to follow: for instance, "I will do *as* he bids me," which completes the sentence. *So* is the succeeding state: "he bids me do it, and I will do *so*." *So* is employed as a relative, when *as* is a demonstrative. "*As* the tree falls, *so* it must lie." In comparative clauses, of equality, *as* is both the relative and antecedent: "John is *as* brave *as* James." But when one of the parts differs from the other in degree, the antecedent is *so*: "John is not *so* tall *as* James." The general rule is that *as* alludes to likeness and similarity, while *so* refers to the comparison of extent or degree; and it is in the misapprehension of this English idiom that the natives of Scotland are so apt to err. "I will answer his letter *so* soon as I receive it," should be written "*as* soon *as*," because the point of time is the same. "He is not *as* rich as he was," should be "*so* rich, &c." because the states are unequal." "He ran *as* fast *as* I did," is equality. "He ran *so* fast *that* I could not overtake him," is superiority. *As* great, *as* much, and *as* high, is a *bulk*, *quantity*, or *height* exactly equal to something to which the *as* relates; but *so* great, *so* much, and *so* high, is a certain degree of *bulk*, *quantity*, and *height*, which requires to be ascertained by a comparison of *less*, or *more*.

The adjective *SUCH* has been already mentioned. *This* and *Thus* were originally the same, but have taken different places in the language. *Thus* is now *the so*, in *such* a way, or manner. In many applications, *so* and *thus* are identical. When the manner of an action is left to be guessed, we are at liberty to suppose that it has been improper, and that the explanation is suppressed from the delicacy of the speaker, who marks the word with hesitation, and says "he did it *so*, *so*," or "but *so*, *so*."

We are aware that we have begun to trench upon the other parts of speech. *Why*, *how*, and *so*, are usually included in the list of adverbs, while *or*, *nor*, and *as*, are placed among the conjunctions. Those particles however, with some

others, we have found it convenient to retain under the present head, for the sake of illustration. The Pronouns are an amphibious race, so much so that it is not always certain to what tribe they belong. "We must never forget the duplication which these words undergo, in almost every dialect from India to the Irish shores; and by which they acquire a general sense. In Teutonic *SA-EI*, *that-that*, signifies *who* relatively, *SA* being masculine, and *EI* being of all genders: *SE*, or *SA THA*, *that that*, or *who*, masculine: *SWA-HWA*, *that-who*, *whosoever*, originally *HWA-SWA-AEFRE*, *who-that-at any time*." "The article and the pronominal adjectives, in Greek and Latin, underwent the composition of all the consignificatives. In Greek *TOIOS*, *TO-IGS* originally, *HOIOS*, *HWOIGS*, and the correlatives, are well known. The Latin expressed these by *TA-LIS* and *QUA-LIS*, equivalent to the Gothic *THA-LEIKS* and *HWA-LEIKS*, *that like* and *what-like*; in Chaucer's English, *THILK* and *HWILK*. The Saxon has *SWILC* or *SWA-LEIKS*, which first became *SWILCS*, then *SWILCH*; and now *SUCH*. *POIOS*, or *COIOS*, in Greek, is, in Latin, *QUALIS*, and in old English *hwilk*; so, '*hwilk men aren thai?*' or, '*what-like men are thae?*' The answer is, '*thilk men al-s* (for *AL-SWA*) you see," or, *that-like men*, *all-that men* you see." "By far the most intricate part of the classical philology is that which relates to the use of the obsolete cases of the adjective pronouns: the application of such words as *tam*, *quam*, *tum*, *cum*, (or *quum*), *quando*, *ubi*, *ibi*, *inde*, *jam*, *ita*, *sic*, *dum*, *uti*, *utiquam*, *utique*, *etiam*, *nunc*, *diu*, and others in Latin; and of *dě*, *dě pote*, *hós*, *pós*, *hoi*, *dēn*, *thēn*, *pou*, *poi*, *toi*, *detha*, *deron*, *ede*, *este*, *nuni*, *ce*, *hou*, and the like in Greek. Though these are the links, by which thoughts and sentiments are joined, the grammarians have treated them most absurdly and superficially." "Every Article, being a descriptive word, may apply to time, place, all dimensions of quantity, number, and even the objects of thought, and the succession of ideas in the mind. If we consider, for a moment, to how many different purposes the single term *that* is applied in ordinary conversation, we shall speedily understand the extensive nature of this subject. And notwithstanding that this demonstrative word admits of numerous meanings on account of its applications, the radical and intrinsic meaning, which belongs to it originally, is the only key to these uses. All the dialects employ the pronouns in reference to time, place, quantity and quality; and many of them prefer the accusative, or other oblique cases in these applications; because, the genitive, *of*, *with*, *relating to*,—*that*, *this*, *which time*, *place*, *size*, *extent*, *matter*; the dative, *at*, *for*, *to*, *upon*, *with*,—*that*, *this*, *which time*, *place*, *size*, *matter*; and the accusative, *on*, *acting on*, *touching*, *that*, *this*, *which time*, *matter*, &c. are phrases which express the meaning more fully than the bare nominatives. The philologist must never forget, that all indeclinable words are nominatives, genitives, datives, or accusatives; the nouns expressive of *place*, *time*, *matter*,

size, manner, degree, or words similar to these, being always understood. When the subject to which these pronouns refer is not a noun, but an action, or sentence, they are placed in the neuter gender. For instance, "the king has dissolved the parliament: I did not know *that*."*

Keeping the preceding observations in view, we have now to proceed to the examination of those pronominal derivatives which assume the guise of Adverbs and Conjunctions: but, before taking leave of the Pronouns, properly so called, we must again advert to the word *It*; the general expression of existence, whether active or passive, verb or noun. In old English *it* (like *that* or *the it*) was unvaried either in case or gender. As we have already said, there was no such word as *Its*; and as a relative *IT* referred indiscriminately to man, woman, or thing. We should not, at present, hesitate to write "*that* gentleman," or "the gentleman *that*;" but Shakspeare in the Winter's Tale, makes a Courtier say, of his young Prince, "*IT* is a gentleman of the greatest promise." In modern language the *it* would be contemptuous. We yet use *it* when speaking of a child whose sex we are not presumed to know. The possessive *its* does not appear before the seventeenth century. Ben Jonson excluded the word from his Grammar, although it is to be found two or three times in his works. The consequence of this deficiency was that, wherever the possessive was required, the writer had to choose between *his* and *her*, the masculine and the feminine pronoun. Grammatically speaking, therefore, at that period every noun must have had a sex, as French nouns have at the present day. Now that we have *unsexed* inanimate objects in ordinary prose, it were well to collect their several genders, as they appear in old English authors, to assist the personifications of modern Poets. These gentlemen are at no loss with such words as are derived from the Greek or Latin, but our forefathers had to personify every noun, and consequently many for which the learned languages afforded no guide. "He *that* pricketh the heart," says the son of Sirach, "maketh *it* to shew *her* knowledge." The possessive *its* is to be found in three or four places of Shakspeare, but (we believe) no where in the authorized version of the Bible. *His*, *her*, and *their*, are the universal, and exclusive genitives.

* Murray's History of the European Languages.

OF ADVERBS.

The *quality* of a noun is expressed by an adjective, and its *state* by a verb; but the former admits of degrees and the latter of modifications. A substance may be more or less white and an action may be more or less violent. The modification of verbs is, however, much more varied than that of the Adjectives. It is dependent on different circumstances, such as *time, place, manner, &c.* which circumstances may be expressed, in every instance, by means of a substantive (qualified, or not,) and a preposition. "He struck the ball," records a simple act; but "he struck the ball, *with force*," gives a qualification to the verb. "They treated him, *with kindness*, (or *in a kind manner*.)" "I shall see him, *in a short time*, &c. are other examples. The noun, (with its accompaniments) in such qualifying clauses, is a mere by-stander in the construction of the sentence; and, on that account, is separated from the other parts, by means of commas. In languages that have terminations, it is put in one, or other, of the oblique cases: being, as is usually said, *governed* by the preposition, but, in fact, it is so written because holding an attendant situation in the group of words. The modifications produced by the relations of time, place, manner, &c. are so frequent that the petty clauses, by which they are expressed, are of perpetual recurrence. Repetition naturally induces hasty pronunciation and consequent contraction. The phrase is curtailed by leaving something to be understood, and its remaining parts are compressed into a single word which is then termed an ADVERB. In the preceding examples, the clauses, "with force," "with kindness," and "in a short time," may be, respectively, expressed by the adverbs, *forcibly, kindly, and soon*.

The far greater part of adverbs, in all languages, answer to the question how, or, in what manner, a state exists, or an action is performed. These modes of existence or of actions being qualities must have a similitude to adjectives; and, accordingly, they differ in English, in most cases, merely by the addition of *LY* signifying *like*. Thus a *prudent* man acts *prudently*, and a *wise* man *wisely*. This termination was formerly noticed as being also in use to change substantives into adjectives. The French and Spaniards add *ment* and *mente* in such cases as we add *ly*; while the Germans turn their adjectives into adverbs, solely by changing their place in the sentence, and depriving them of declensions, which they no longer need. In fact, the German adjective is declined only when it is in contact with the noun, which it qualifies;

in every other state, its orthography is the same, whether used adjectively or adverbially. The word *gut*, for example, is to be translated by *good*, or by *well*, according to circumstances. When it precedes the substantive it is declined, as “*Ein guter Mann*,” a good man, and “*Eine gute Frau*,” a good woman: but when a verb intervenes, the word remains unaltered, and we know it to be an adjective or an adverb, only from its application in the phrase. They say “*Der Mann ist gut*,” the man is *good*; and “*Der Mann schreibt gut*,” the man writes *well*. In English, too, the adjective may follow the verb, provided that verb be not transitive, for in such a case it might be supposed that the adjective was blunderingly intended to characterize, either the activity of the verb, or the quality of the object on which the action falls, instead of referring to the preceding nominative. We may say that “the man *grew wise*,” but not that “the man *loved wise*.” It must be either “the *wise* man loved,” or, “the man loved *wisely*.”

Adjectives and adverbs have many points of similarity. Both admit of degrees of comparison. We say “*wisely, more wisely, and most wisely*,” as well as “*very much, greatly better, perfectly prudent*,” &c. “*In general*,” and “*in common*,” are written for *generally* and *commonly*; but these may be reckoned as adverbial phrases in which a substantive, such as *cases*, is understood. Many words, as, *early, hard, little, better*, &c. are both adjectives and adverbs. Their promiscuous use was formerly more common than now; for the distinction between those parts of speech was, at one period of our literature, very little attended to, even by writers of eminence.

There are nearly three thousand words which are marked as adverbs, in the latest editions of the English Dictionaries; of which about three fourths terminate in *ly*, and will be best explained, in the body of the work, in conjunction with the adjectives from which they are compounded. Many which have been raked from the ashes of antiquated, or forgotten, works, are so completely obsolete that they are fitted only to appear in Glossaries; and such of them as are not suggested by some kindred etymon of more modern usage, will be noticed in an APPENDIX along with those other words that may by accident, or design, be neglected in the general narrative. The remaining adverbs we shall here endeavour to distribute into classes.

“In Anglo-Saxon, *AN* means *ONE*, and *ON* means *IN*, which word *ON*, we have in English corrupted to *AN* before a vowel, and to *A* before a consonant; and in writing and speaking have connected it with the subsequent word: and from this double corruption has sprung a numerous race of adverbs, which have no correspondent adverbs in other languages, because there has been no similar corruption.” It is thus that Mr. Tooke accounts for many adjectives

and prepositions, as well as adverbs ; referring to the orthography of Gower, Chaucer, and Gawin Douglas, as his authorities. Thus ANON is *in one*, (meaning in one moment,) and was frequently so written by Chaucer ; AFIRE was *in fire*, and we still say the house is *on fire* ; ALIVE was written *on live* and *on life*, signifying *in life*, and so of all other words that have this prefix. The effect of the preposition *a*, when followed by a participle, has been already explained.

The preposition *by*, or BE, mentioned at page xxxiii, and of which we shall again have occasion to speak, is a prefix in a few adverbs. BEFORE and BEHIND signify *by the fore* or *front* part, and *by the hinder*, or *back* part of what we speak. When *before* and *behind* are referred literally to an object, they are termed Prepositions ; but when they relate to the general relations of time or of place, they are adverbs. The adjective HIND, HINDER, and HINDMOST, or HINDERMOST, would be equivalent to *back*, *more back*, &c. were that word adjectived. To HINDER is to prevent another from getting forward, by putting a HINDERANCE or impediment in the way. BEFOREHAND, or BEHINDHAND, is *before* or *behind* some specified time. BEFORETIME is at some indefinite past period, but the word is antiquated. AFOREHAND and AFORETIME are also thrown aside, unless in imitating old writers. AFORE, for *before*, both singly and in composition, was in general use little more than a century ago ; and, in certain counties, the common people still speak of carrying a culprit "*afore* the magistrate." The old practice of writing the preposition *a*, in place of the more modern *be*, has left us many antiquated adverbs. *Fore* will be noticed again, when treating generally of prefixes.

BESIDE (or BESIDES), BELOW, and BENEATH, are of the same class as *before* and *behind*. They are *by*, or *near to*, the *side*, the *lower*, and the *nether* part of a substance, when they are prepositions ; and they have similar relations to a state of being, or of action, when they are adverbs. *Below* is *lower*, or farther down ; *beneath* is also *lower*, but refers particularly to the *nether* surface of the body that is above. Mr. Tooke speaks of a substantive NEATH, as equivalent to the Arabic derivative *Nadir* ; but we find no such substantive in any of the Gothic languages : the Saxon *neothan* is an adverb. UPPER and NETHER are comparative and opposite adjectives, from the Relatives UP and DOWN. Were there no *upper*, there would be no *nether*. There is "*an upper and a nether mill-stone*," although no object were supposed to intervene. The ZENITH (another Arabic word,) and the NADIR are scientific names for two opposite points of direction. They are the poles, of an interminably extended straight line, passing UPRIGHT, or DOWNRIGHT, from the feet to the

head, or from the head to the feet of the speaker, whose *Zenith* and *Nadir* they are : to him they are the *up* and the *down* of the universe. But such substantives as these are pure abstractions :

“ But where th’ *extreme* of vice, was ne’er agreed :
Ask where’s the *North* ? at York, ’tis on the Tweed :
In Scotland, at the Orcades ; and there,—
At Greenland, Zembla, or the Lord knows where.”

When a word which is only used as an adverb becomes an adjective by giving it the *comparative* degree, the superlative has been variously formed by different writers : some adding *most* to the adverb, considering it as if it were the *positive*, and others adding that termination to the *comparative*, in *er* : thus, with respect to the adverb *up*, which is never used as an adjective in its simple state, the superlative has been written both ways *UPMOST* and *UPPERMOST*. The English write *NETHERMOST* when (which seldom happens) they need the word ; but the Scotch say *nethmost*, although they have not the particle *neth*, except in *aneth*, for *beneath*. *ANEATH* was probably at one time the preposition, though we have not found it in old English books ; for the contraction *’NEATH*, which has been handed down from one generation to another by the Poets, could scarcely have been intended as an elision of *be*. If it has descended from the Saxon *neothan*, it needs not the mark of contraction. *ASIDE* and *Beside* differ in their application. In *Aside* we attend to the separation, and in *Beside* to the contiguity of the objects.

BELIKE, which is now seldom written, is, according to Tooke, from the Danish *lykke*, *luck*, chance, or hap, and had, therefore, the same meaning as the kindred old words *MAYHAP*, *PERCASE*, *PERCHANCE*, or that of the everyday adverb *PERHAPS*. *PERADVENTURE* is another synonyme which is still in use : generally in a subjunctive form, as, “ I will not go there lest, *peradventure*, I should meet with him.” The Latin preposition *per*, through, is here (as well as in another old adverb *PERFORCE*) equivalent to *by* ; and we shall afterwards find that *hap*, *case*, *chance*, and *adventure* are kindred words, including the same common idea of to *befall*, *fall out*, or *come to pass*.

BETIMES is *by the time*,—*proper*, or some word of similar acceptation, being understood. In a consequent sense, it denotes early, not behindhand. *BELIVE* is still heard in Scotland, denoting *in a short time*. *Belive* is *by* or *with life*, that is quickly, for *quick* and *alive* are originally synonymous.*

It should never be lost sight of that adverbs are related to verbs as ad-

* See page xlix.

jectives are to substantives. Both denote qualities, and they are often formed by the same syllabic terminations, which, though now conjoined with the primitives, were formerly separate words. For example, *man like* and *god like*, became *manlike* and *godlike*, afterwards contracted into *manly* and *godly*; which pairs of synonymes are both retained, custom having given them shades of distinction. When *ly* and *like* are thus contrasted, which seldom happens, the latter is applied particularly to external appearance and the former to intrinsic qualities. The formation of adjectives from substantives, and of adverbs from adjectives, by the same termination *ly*, has been found to produce a confusion in their use. Thus *godly*, *heavenly*, *worldly*, *manly*, &c. have been written as adverbs as well as adjectives; without doubt, because *godlily*, *heavenlily*, *worldlily*, &c. would not glide easily from the tongue.

From the Saxon *wisan*, to be, was formed *Wise*, signifying *manner* of being, or acting. *W* being interchangeable with *g*, as *ward* with *guard* and *guile* with *wile*, *wise* is equivalent to *guise*, which indicates manner in general, and particularly in dress or appearance. *Wise* now seldom appears except in composition; but in old writings it was generally used. "The birth of Jesus Christ was on this *wise*" refers us to the circumstances and *manner* of his birth. As an affix, *WISE* forms a number of adverbs each stating that something is done in the *manner* described by the word to which the termination is joined. Thus *LIKEWISE* is, in a *like* manner, *OTHERWISE* in another manner, and *ANYWISE* is in *any* manner. The greater number of those adverbs relate to the direction in which a body is moved, or placed, as *ARCHWISE*, *EDGEWISE*, *ENDWISE*, *BROADWISE*, *FLATWISE*, *LENGTHWISE*, and *SLANTWISE*, which require no further explanation. In this usage *wise* does not differ from *way*; the *way* in which the thing is done being all that we understand by the *manner*. Accordingly, some of those adverbs are yet written with a double Orthography, as *NOWISE* and *NOWAYS*, *LONGWISE* and *LONGWAYS*, *SIDEWISE* and *SIDEWAYS*. *Way* has an *s* added, not as a plural, but as an adverbial termination. *Noway*, *Longway*, and *Sideway*, might otherwise be mistaken for attributes of space, as qualities of the *way*. This *s* is a contraction of the adjective termination *ous*, and was formerly written *wise*. *Righteous*, for example, may be seen frequently in old English with the Orthography *rightwise*. With respect to the *e* which precedes *ous*, in *righteous*, *courteous*, and other similar adjectives, it should be remembered that the substantives *right*, *court*, &c. were once written with a final *e*; which was vocal or not, as suited the melody of the prose, or the verse of the Poet.

Way has also its signification extended to time. *ALWAYS* is *at* or *through* all time; *STRAIGHTWAY* is literally the shortest way; and, *STRAIGHTWAYS*

is in the shortest time,—immediately. *Other* and *ways*, though frequently following in this order, have not, usually, been conjoined by the printers; and therefore, as they stand, they may be taken to mean literally, *other roads*. It is junction alone that changes such words into adverbs. *Always* and *Otherwise* were formerly *ALGATES* and *OTHERGATES*; the old English and Scotch *GATE* (from to *Go*) signifying a road, or way, as well as the door which shuts the general entrance to a court, or building, and which entrance is otherwise termed the *GATEWAY*. The Substantive *GAIT* is confined to the *manner* of a person's *going*, or walking. “We know him by his *gait*.” There is an obsolete (and still colloquial) use of *wise*, in which it signifies *kind*, or *sort*. In this, it has its old Orthography *GUISE*, and sometimes *GUESS*. *OTHERGUISE* was an adjective, meaning *other sort*. “He will soon have other *GUESS-WORK* upon his hands,” threatens that he shall soon have something to do of a less pleasing kind than that with which he is now occupied.

The termination *WARD* has been already explained. At a former period it was joined to the name of any object *towards* which our view could be directed. *GODWARD*, *HEAVENWARD*, *HELLWARD*, *LANDWARD*, *SEAWARD*, *DEATHWARD*, *BEDWARD*, are given, with authorities for their use, in our dictionaries, but are now seldom written; and “*Romewarde, Troiewarde, Scotlandwarde, Flaunderswarde, Thebeswarde, Burdeuxwarde*, with others, are found in Gower, Chaucer, and Douglas.” *Ward*, although occasionally conjoined as a terminating syllable, was then always considered as a separate word: ‘to God ward,’ ‘to heaven ward,’ and ‘to us ward’ were phrases of common occurrence, and reckoned more solemn than their synonymes ‘towards God,’ ‘towards heaven,’ and ‘towards us.’

Before proceeding to any enumeration of the adverbs compounded with *ward*, it may be proper to advert to a seeming confusion in orthography which pervades the whole tribe. The greater part of the words that have this termination are adjectives, and may be followed by substantives which they characterize. When the early improvers of our language began to distinguish the adverbial usage of the words by a different spelling, they added *s*: a contraction of *ous*, or *wise*, as formerly explained. For example, the adjectives *HOMEWARD*, *BACKWARD*, and *FORWARD* were thus changed into *HOMEWARDS*, *BACKWARDS* and *FORWARDS*, when they became adverbs; and the same addition was made to other similar words. The old spelling, however, like an old fashion, was still retained by certain writers, and, being recorded in the dictionaries, has annoyed us with duplicates of the same words. Those records having no mark of discrimination, a man may walk *backward* and *forward*, or *backwards* and *forwards*, as he pleases, without any risk of trans-

gressing the received canons of orthography. Nevertheless, he who would write perspicuously should observe the distinction here pointed out.

In the infancy of written language the same combination of letters ranks among two, or more of the parts of speech, leaving the reader to guess at the application, from its contiguity to other words. A like contiguity is frequent, and syllables are combined; and hence, what was originally the name of an object becomes the parent of a verb, an adjective and an adverb. The progress, and even the present state of the English tongue furnishes many examples of the original paucity of its vocables. The following is one:

When we meet a man who is coming towards us, that portion of his figure which is not in our view, extending from the neck to the buttocks, is termed his **BACK**. The *back*, then, is a substantive, and is extended in its application, by metaphor, or by supposed similarity, to denote a certain portion of the surface of other beings. The *back* of a *house* is that part which is opposite to the front entrance, and the *back* of a *horse* is that which would be similarly situated as the *back* of a *man*, could the animal stand upright.

When treating of genitives we observed the conjunction of two substantives. In those cases the first is meant to qualify the second, and may, consequently, be considered as an adjective. In this manner we have such words as **BACK-BONE**, the spine, or *bone* of the *back*; **BACKDOOR**, the door in the back wall of the house, &c. This sort of compounds may be made at pleasure whenever they are wanted, and *back*, being a general term, is therefore a very common prefix both to substantives and to verbs. In several languages, as is often done in Greek and always in German, the first of these double substantives is put in the genitive, but the English word is unvaried.

As a verb, **TO BACK** (and we may say the same of every other word) varies in meaning with the manner in which it is applied. To *back* a horse, is *to get upon his back*. To *back* a man, is to assist, or *second* him in a contest,—to stand, as it were at his *back*, for the purpose of supporting him; or to be his *second*, that is, to fill his place should he fail. This was literally the practice in the days of chivalry; and the expression is still retained when we speak of a duel, though the **SECONDS** do not now take any part in the warfare, but attend merely for the purpose of seeing fair play between the combatants. **UNBACKED** is a negative participle, but *to unback* is not a verb.

BACK (formerly **ABACK**) is also used adverbially nearly in the sense of *backwards*. 'He went *back*,' that, is 'he returned to the place from whence he came,' 'he went *backwards*' may, if we please, mean that he walked to a certain place, keeping his face in the opposite direction. *Backward* and *Forward* denote literally, in the direction of the *back* and the *fore* part or face of the

human body, and, metaphorically, point to the *past* and to the *future* in respect to time, or in any other allusion in which we can conceive the words to apply. We say that a man is *backward*, when he hesitates to do what we require; and he who obtrudes himself upon others is a *forward* man. The season is said to be *forward*, or *backward*, (anciently *LATEWARD*) according as vegetation is advanced, or retarded. It is in a state of *FORWARDNESS*, or *BACKWARDNESS*. *BACKWARDLY* and *FORWARDLY* are adverbs; and *TO FORWARD* is a verb. He who *forwards* or *hastens* an action is a *FORWARDER*. In old English we have the substantives *VAWARD* and *REARWARD*, designating the *fore* (*van*) and *rear* divisions of an army.

Hind, *aft*, and *back*, according to Mr. Tooke, had originally the same meaning. In the oldest usage that we have seen, *AFT* denotes the *RUMP* or posterior part of an animal. It is that which follows last in the order of motion, or, metaphorically, in the succession of time. *Fore* and *aft* are head and tail, beginning and end. *Aft* is now only known in the sea phrase, "*fore* and *aft*," meaning the *fore* and *after* parts of a ship. The Saxon preposition *be-aftan* (contractedly *bæftan*) after, or behind, produced the old English adverb *ABAFT*, on the *be-aft* part, which, we believe, is still heard on ship-board. *AFTER* is *more aft*, or following the *latter* part of the object, act, or time of which we speak, and is a preposition, an adjective, or an adverb, according as it is applied. It preserves the same meaning when compounded with other words, to which it is in some cases a prefix, and in others a termination. *AFTERWARDS* is *following* in the order of time, in which it is sometimes superseded, we think improperly, by *after*. *AFTER ALL* occurs so frequently that its parts must soon be conjoined. It is already marked as an adverb in the Dictionaries. *After*, as following, is a synonyme of *according to*, that is, following the manner or appearance of. "God made man *after* his own image."

It is only by degrees that derivative meanings become separate words by changing their orthography. The old English *eft* not only meant *after* in the order of time, but *again* and *oft*. In the first usage, when the interval was overlooked, *EFT* stood for *immediately*, and *EFTSOONS*, or *soon after*, made the expression more decisive; but neither of these adverbs is now written. The Saxon *eft*, afterwards, was also equivalent to the Latin *iterum*, again. It expressed going *aft*, or *aft*, that is, *back* to the place from whence we came; and was a common prefix in such cases as we now put *re*, or *retro*. *To go back* is to repeat the journey, and when the number of repetitions was left indefinite, the word acquired the distinguishing orthography *Oft*, the precursor of the English adverb *OFT* and the Scotch *Aft*. *To go Oft* is, literally, to return to the same place, and in a consequent sense, *repeatedly*. *OFTEN* (equivalent to

many) is an adjective usage of *Oft*, formed like golden, and silken, from an old form of the genitive, and has the comparison OFTENER and OFTENEST. In old English, *Oft* was confined to the repetition of an act, OFTSYTHES being written where we now say OFTTIMES, OFTENTIMES, or merely OFTEN, leaving the word *times* (anciently SITHES or SYTHES) to be understood. *Often* as an adjective may be seen in the New Testament, 1 Tim. v. 23. The phrase in Wiclif's translation is, "for thin *ofte* fallynge ynfirmittees." This derivation of *Oft* will be further elucidated when we come to speak of the adverb AGAIN and the inseparable preposition RE. UNOFTEN, for *not often*, is old and useless.

To and Fro, when they refer to motion in general, are adverbs and equivalent to *forwards* and *backwards*. When a place or point of time is specified, the words become prepositions, and *Fro* is changed into FROM; as 'he came to London from Paris:' but, whether they be used as prepositions, or as adverbs, the change of place, or of time, is always understood. Before the object of which we speak, began to move, it was ON, or IN, a certain body, or place; and OF which it might, then, have been, metaphorically, considered as a part. At the instant of its motion, it went OFF (or *from*), TOWARDS, or in the direction of, another body or place, the goal of its destination. When it arrived at the end of its journey, the *Towards* ceased, and the *To* became AT, the Latin *ad*. It was ON or added to the body AT which it stopped: the two were united into one, [see page xxxiii.] The adverb TOO expresses a degree of quantity, or quality, *over* or *beyond* what is requisite. The object may be *too* small, or *too* large; *too* low, or *too* high; *too* early, or *too* late, for our purpose. The adverbs TO-DAY, TO-NIGHT, and TO-MORROW have been already mentioned. [pp. xlv. xlv.] They are, in fact, substantives, and are frequently so used. TOGETHER, jointly, and ALTOGETHER, wholly, are obvious compounds. ALTOGETHER, when it refers to the assemblage or action of many, should either have the hyphen, or be written in separate words.

The Adjective TOWARD or TOWARDLY, and the corresponding substantives, TOWARDNESS and TOWARDLINESS, designate the quality and the state of being easily directed to any object which we may have in view; but they are more seldom written than their negatives, UNTOWARD, or UNTOWARDLY, and UNTOWARDNESS, which refer to such things as are either adverse, or not easily turned to our purpose. Untowardly is better applied as an Adverb. "They were *untoward* circumstances, they happened very *untowardly*; but *toward* and *towardly* can scarcely be so distinguished. AWKWARD, AWKWARDLY, and AWKWARDNESS (also written AUKWARD, AUKWARDLY and AUKWARDNESS, are, in many cases, synonymous with untoward, untowardly, and untowardness; but their origin is different. The old English AWKE or AUKE,

signified *left*, in the sense of the Latin *Sinister* which we have Anglicized in the adjectives SINISTER and SINISTROUS and the adverbs SINISTERLY and SINISTROUSLY, in order to qualify things and events that are unlucky, or not of the *right* kind. The *Awke* hand was the left hand, and to do any thing AWKELY was to do it *Awkwardly* or *left-handedly*,—absurdly, and out of the common way. FROWARD differs from *untoward* in degree. It is not merely the *negative*, but the *opposite* of *toward*. The simple opposite of *toward* would be FROMWARD, and this word has been sometimes written; but *froward* is not only away *from* but *designedly* in that direction: for the words FROWARD, FROWARDLY, and FROWARDNESS are applied solely to designate the intention of the mind. In the same manner, the obsolete word AWAYWARD denotes merely in the direction of the road that leads *from* the object; WAYWARD, WAYWARDLY, and WAYWARDNESS imply an obstinacy of mind that will have its own *way*.

The distinction between words that are apparently synonymous is best discovered by grouping them together, as we have done in the preceding paragraph. The adjectives *untoward*, *awkward*, *wayward* and *froward* seem to rise upon one another. *Untoward* is simply unsuitable, or inconvenient if in one's way; *awkward* is clumsy in action, or in result; *wayward* is wilful, obstinate, but not necessarily for a bad purpose; and *froward* is with an evil design, intentionally to thwart, or oppose. Sinister in the literal sense, as "the *sinister* hand" for the *left* hand; "the *sinister* side" for the *left* side, &c. was once common, but is not now written. It is a word of evil omen and characterizes an unfortunate event, whether proceeding from a malicious being, or some fortuitous cause. We may further observe of *sinister* that it can apply only to events, or to the motives by which they are caused. We may speak of an *untoward*, *awkward*, *wayward* or *froward* man; but not of a *sinister* man: though we may suspect him of harbouring sinister, or sinisterous, intentions towards another. He is said to look upon his neighbour with an *evil* eye.

HIGH and LOW, in their literal sense, refer to place, and are relative adjectives: marking the greater or less distance from the earth, or rather from its centre. UP and DOWN are either the corresponding adverbs or prepositions, accordingly as they refer to verbs or to nouns. ADOWN for *Down* is becoming old. UPWARD and DOWNWARD are adjectives which specify the direction in which any thing *lies*. UPWARDS and DOWNWARDS also specify direction; but they are adverbs, and refer to motion, in the change of place.

UP and DOWN are sometimes used substantively, as in the metaphorical phrase, "the UPS and DOWNS of life."

Mr. Horne Tooke derives DOWN from the Saxon verb *dufian*, to sink, plunge, *dive* or *dip*. "The Anglo-Saxons," says he, "use indifferently for the past participle of *Dufian*, either *Dufed*, or *Dufen*, or *Dofen*. I suppose this same verb to have been variously pronounced,

"Dofian	} Hence	{	Dofen, <i>Doven</i> , <i>Dovn</i> , <i>Doun</i> , DOWN, DON.
Dufen			Dufen, <i>Duven</i> , <i>Duvn</i> , DUN, DUNE.
Dafian			Dafen, <i>Daven</i> , <i>Davn</i> , DAN.
Dyfan or	}	{	TO DIVE."
Dyfan			

And he might have added,

Defian, hence, Defen, *Deven*, *Devn*, DEN.

If the preceding etymologies be accurate, it would appear that DOWN, Dive, Dip, Dun, and DEN are kindred words, varying in their orthography according to the different modes in which they are applied. Those distinctions will be afterwards noticed in the Dictionary; but it must appear strange that, while the word DOWN and all its connexions invariably allude to descent, to the passing from a higher to a lower state, the same orthography should also signify a *Hill*. The Dutch *duynen* are mounds of sand, which line many parts of the sea-shores of that country; and THE DOWNS, a Roadstead for ships, on the Kentish coast, is so called in consequence of its being protected by the Godwin sands. The Saxon *dun* denoted a hill or rising ground generally; and the Surrey hills (as well as some others) so famous for sheep pasture, are still called DOWNS. Mr. Tooke takes no notice of this apparent discrepancy between the noun and the adverb; but contents himself with ridiculing the contradictory definitions of Dr. Johnson. We will hazard a few remarks on the subject:

It is an old saying that 'extremes meet;' and this will be found true in the names, as well as in the things themselves. A state is often, if not always, conjoined in the mind with its opposite; because, to use the language of the mathematician, their *limits* are the same. There can be no height without a hollow, no mountain without a vale. It is hence that relations, which seem, at first sight, to be the reverse of one another, are frequently denoted by words of a like etymology. In fact, the names are, originally, the same; and they assume a different orthography, only when the speaker

attempts to distinguish them apart, without adverting to their necessary connexion.

A CAVE or COVE, for example, is a vaulted space below ground, and the name is assuredly akin to the word COVER. Without a Cover there would be no Cave; and nevertheless the Cover is no part of the contained space. It is a boundary, but not the thing bounded. One, however, cannot be conceived to exist without the other; and they have had, in consequence, the same name.

Again, when cutting a trench, or a moat, for the purpose of enclosing a field, or of checking the approach of an enemy, the earth is, usually, thrown up so as to form a bank, or mound, along the side of the trench, or the moat. The result of the labour may be considered under two points of view: it may apply to the hollow that is excavated, or to the bank that is raised. In either case, however, our ancestors called it a DIKE, from the verb to DIG; and the word has one, or other, of those meanings, in old English, according as the trench, or the bank, was the prominent object in the mind of the writer. Even at the present day DIKE and DITCH are confounded in the different counties.* A Ditch is always a trench, or cut; but a Dike (or *dig*) is a trench, (with or without water,) in some counties; while in others it is a raised fence, of earth, or of stone. It was from a similar origin that the Latin *vallum* acquired the twofold signification of a moat and of a wall. The Saxon *hoge* was both a mountain and a vale. STEEP and DEEP are correlative terms, which, in their origin, are each equivalent to the Latin *altus*; and the sloping side of a hill is an ACCLIVITY, or a DECLIVITY, according as we direct our view. To LET is not only *to allow*, but also *to hinder*; and NERVOUS is *weak* as well as *strong*. To CLEAVE is both *to adhere* and *to separate*.

It is curious to trace the progress of a word, through its varied orthographies, until it separates into different, and even, apparently, contradictory significations. Numerous examples will be found in the dictionary;† but the following will not be deemed inapplicable to the present subject.

The Saxon *hyll*, is a hill, or mountain; and *helan*, or *hilan*, is to cover or conceal. What is covered is a *hole* or gulf; and, in the same language, the same word (*hyll*) denoted the bottomless pit, HELL. The hills of the Gothic nations were always *hollow*. They were scooped from the vales; and covered the abodes of imaginary beings, the *Dunelves* of the Saxons and the *Fairies* of more modern mythology. But, setting aside fiction, there is, in many nations, an intimate connexion between the *mountain* and the *mine*. The German and Swedish *Berg* is a mountain; and the *Bergmann*, or *Bergman*, is a *miner*. The reason is obvious: in those countries, the miners are the men of the mountains.

* See Dike and Ditch, page xxiii.

† See, BARK, BURY, SHELL, &c.

The French *berger* is a shepherd. Camden observes that Solinus called the Cornish men *Dunmonii*, "which name seems to come from their dwelling there *under hills*. For their habitation all over this country is *low* and in valleys."* We all know that Cornwall has, from time immemorial, been peculiarly a county of mines.

To return more directly to the adverb Down: 'to fall *down*' is to get *lower*, and, in fact, we know of no nearer synonyme than the word *Low*. Is it not, then, a strange coincidence, that the Saxon and old English *LOWE*, as well as the modern Scotch *Law*, should signify a hill? Such, however, is the case, and with this, for the present, we leave the subject.

IN and OUT are the reverse of one another. The INSIDE is that part of a body which is unseen, on account of the OUTER part, or surface, that surrounds it. If the body be hollow, that which is IN, or rather WITHIN, may be a separate body, enclosed in the former as in a shell. INWARD is in the direction of IN; and hence the viscera of animals (Saxon *inna*) are called the INWARDS. INWARDS is also an adverb of which INWARD is the adjective. INWARDLY, another adverb, is in an Inward manner; and INWARDNESS has been written as a substantive. INNER is farther IN; and INMOST, or INNERMOST, is nearest the centre. IN was at one time a general name for a cavity, covert, or house, of any kind; and with the orthography INN, it denotes, at present, a house of entertainment, a tavern. IN as a preposition, both singly and compounded, will come again under our observation.

As IN denotes the INTERIOR, or *Inward* part; so OUT expresses the EXTERIOR, or *Outward* surface of a body. The former is hid, and the latter exposed to view; and, metaphorically, whatever is enclosed in a definite space is WITHIN, and every thing is WITHOUT which is beyond the bounding line. Mr. Tooke says that there are some etymological reasons which make it not improbable that *Out* derives from a word originally meaning *skin*. OUTWARD is the adjective; and OUTWARDS and OUTWARDLY are the adverbs: the distinction between which may easily be gathered from the similarly formed adverbs already explained. OUT is not used as an adjective except in composition, (as OUTSIDE in opposition to INSIDE); but the comparative OUTER, (farther *Out*,) and OUTMOST, or OUTERMOST, (at the greatest distance from the centre of a composite body, such as a crowd of persons,) are in common use. UTTER and UTMOST or UTTERMOST (with the adverb UTTERLY) are merely varied orthographies of the same adjectives; but they are generally, if not always, applied to the metaphorical and not to the literal meaning. *Out* and its compounds are readily applicable to either. The verb TO UTTER is to

* Horne Tooke.

give *out*. The UTTERER puts away what is in his own possession, so as it may be possessed or known, by others. There are UTTERERS of false money, and speechifiers who give UTTERANCE to false thoughts. What may be given *out* is UTTERABLE, otherwise, it is UNUTTERABLE. UNUTTERED is simply *not uttered*.

FORTH is equivalent to *Out of*, and necessarily includes the additional idea of having been once *in*. *Out*, taken simply, may have been *in*, or *not in*, according to circumstances. The Latin *foras*, forth, or out of doors, is connected with *foris*, a door, or passage, and *to go forth* is to cross or pass the boundary. The FORD of a River is the shallow part of the stream, which may be FORDED, waded, or *passed over*. *Forth* is associated with the idea of motion, and connected with the derivatives from the Saxon *faran*, to go. FORTHWITH is immediately, without stopping. OUTRIGHT (formerly FORTHRIGHT) is straight *out*, independently of any obstacle. FORTHWARD is obsolete, being superseded by ONWARD; continuing the journey. FURTHER is more *forth*; and TO FURTHER is to assist another in his progress or designs. This is FURTHERANCE, and he who thus assists is a FURTHERER. FURTHERMORE, is usually a tiresome addition; stating that the speaker has still something more to say. FAR, FARTHER, &c. are kindred words which we shall again have occasion to consider.

We may here notice (what we shall often have to observe,) that, although we can never feel the full force of the application of any particular word without a knowledge of its literal meaning, yet that literal meaning alone would never dictate its numerous metaphorical applications. An extensive acquaintance with the language, both written and colloquial, must here be our only instructor. What foreigner, for example, could ever imagine that the phrase 'to *put out* a light' (or 'to *put out* a candle') has two meanings directly the opposite of each other? 'To *put out* (or *blow out*) a candle' is to extinguish the light, but it may also be 'to hang *out* a light,' in a dark evening, for the purpose of guiding the steps of the passenger.

When the wind crosses a ship's course, the side farthest from the wind, being *lower* than the other on account of the pressure on the sails, is called the LEE, or LEE SIDE; and all objects that *lie* in that direction are said to be to the LEEWARD of the vessel; while those on the opposite side lie to the WINDWARD. When the coast is to the Leeward it is a LEE SHORE, on which vessels are often wrecked in a storm. The track of the voyage from Spain to Carthage (passing to the south of Dominica) has divided a portion of the West-Indian Archipelago into *Leeward* and *Windward Islands*: the former lying to the north and the latter to the south of that line.

Leeward and Windward are chiefly used as adjectives, but even in an adverbial sense, they have not, hitherto, had any change of orthography. It

is otherwise with words in *ward* which relate to the points of the compass; for, in these cases, there has been much irregularity. It were well, if we would always write EASTWARD, WESTWARD, NORTHWARD, and SOUTHWARD for the adjectives; and EASTWARDS, WESTWARDS, NORTHWARDS, and SOUTHWARDS in the adverbial usage. HITHERWARDS, towards *this* place, THITHERWARDS, towards *that* place, are always adverbs, and ought to have no other orthography: nevertheless HITHERWARD and THITHERWARD, agreeably to the old practice, are still printed in the dictionaries. Those words, however, belong to a separate division, which we shall, now, proceed to investigate.

When a pronoun is connected with another word, either conjoined or understood, which is allusive to time, place, or circumstance, the compound becomes a PRONOMINAL ADVERB, of which there are many in the English language. The varied forms of the personal pronouns, already noticed, are made use of to form trains of adverbial distinction. *The*, *he*, *who*, and *which*, have each its tribe of compounds.

The primary pronominal adverbs of *place* are terminated by *er*, or *ere*, and those of *time* by *en*; thus, THERE is *that* place and THEN is *that* time. *There* (meaning *the place*) was formerly written THEIR; but the words were primarily of the same import, being the genitive of *the*. *Their* is now confined to express the possessive of the plural *They*, and *There* points to some definite situation. 'I shall go *there*,' *place* is here understood, in consequence of the verb *go*. I go to the place of *the*, that is to the place of something before mentioned.

Referring to our explanations of the particle *en*, *Then* may be considered as equivalent to *done*. Like past participles it is expressive of *time*, because it states, in conjunction with the other words in the sentence, that such a thing happened *then*, or when another action was *done*, or had existed. From this idea of consequent connexion, *then* also signifies *after* in point of order or of time; and it is in this sense that it is used in comparisons. The spelling, in the latter case, is THAN; but the words are the same, and were once written indifferently for each other. The syllable of comparison ER (like the adverb ERE) signifies before, and, metaphorically, superior. *Then*, or *than*, is the follower, or *after* in the train of events. 'Charles is taller *than* Thomas,' pronounces that Charles is before, or superior, and Thomas *then*, or *after*, with respect to tallness.

It seems to have been the practice of our ancestors to express things at hand by the masculine pronoun, and those at a distance, (as being less intimately known,) by the neuter. *That*, and its plural *those*, therefore, denote what are not immediately present; and *this* and *these* (formed from the Gothic *is*, *he*) mark the objects that are near. It is probably on this account that, when the objects are at hand, or when we advert to what was last spoken of,

we make use of compounds that are apparently formed from the masculine *he*, in contradistinction to those beginning with *the*, thus: **HERE** signifies *in this place*, and **THERE**, in *that place*. *Here*, is contiguity, *There* is distance; while the adverb **YONDER** is still farther off, being compounded from the pronoun **YON**.

Pronominal adverbs with the initials *wh* retain much of the power of their primitives; and, therefore, may, or may not, be used in the interrogative form. **WHEN**, or **WHERE**, for example, may either inform us 'at *what* specific time,' or 'at *what* particular place' any circumstance existed; or, it may ask the question, according to the import of the other parts of the sentence. It is that import alone which directs us to the exact shade of usage which a word assumes; because it is from thence that we gather the intention of the writer.

The following *general* explanations will serve as a praxis upon these remarks:

HERE , in this place.	THERE , in that place.	WHERE , in what, or which place.
HEREABOUT , about, or near to this place.	THEREABOUT , about, or near to that place.	WHEREABOUT , about, or near what, or which place.
HEREAFTER , after this time.	THEREAFTER , after that time.	* * * * *
HEREAT , at this place.	THEREAT , at that place.	WHEREAT , at what, or which place.
HEREBY , by this place, or thing.	THEREBY , by that place, or thing.	WHEREBY , by what, or which place or thing.
* * *	THEREFORE ,* for that reason, or these reasons.	WHEREFORE , for what, or which, reason, or reasons.
* * *	THEREFROM , from that place, or thing.	* * * * *
HEREIN , in this place, or thing.	THEREIN , in that place, or thing.	WHEREIN , in what, or which place, or thing.
HEREINTO , within this place, &c.	THEREINTO , within that place, &c.	WHEREINTO , within what, or which, &c.
HEREOF , of this thing,	THEREOF , of that thing.	WHEREOF , of what, or which thing.
HEREON , on this place, or thing. [thing.	THEREON , on that place, or thing. [or thing.	WHEREON , on what, or which place, &c.
HEREOUT , out of this place, or	THEREOUT , out of that place,	* * * * *
* * *	* * *	WHERETHROUGH , through what or which, &c.
HERETO , to this place, or thing.	THERETO , to that place, or thing.	HERETO , to what or which place, &c.
HERETOFORE , before this time.	* * *	* * * * *
HEREUNTO , unto this place, or thing.	THEREUNTO , unto that place, or thing.	WHEREUNTO , unto what, or which place, &c.

* See the Explanations of the Prepositions **FOR** and **FORE**.

HEREUPON, upon this place, &c.	THEREUPON, upon that place, &c.	WHEREUPON, upon what, or which, place, &c.
HEREWITH, with this thing, &c.	THEREWITH, with that thing, &c.	HEREWITH, with what, or which, thing, &c.
* * *	THEREWITHAL, with all those things, &c.	HEREWITHAL, with all what or which things, &c.

HITHER, to this place.	THITHER, to that place.	WHITHER, to what, or which, place.
HITHERMOST, nearest to this place.	* * *	* * *
HITHERTO, before this time.	THITHERTO, to that place.	WHITHERTO, to what, or which, place.
HITHERWARDS, towards this place.	THITHERWARDS, towards that place.	* * *

NOW, at this time.	THEN, at that time,	WHEN, at what, or which, time.
HENCE,* (from) this place, or time.	THENCE,* (from) that place, or time.	WHENCE,* (from) what, or which, place, &c.
HENCEFORTH, beyond this time.	THENCEFORTH, beyond that time.	* * *
HENCEFORWARD, after this time.	THENCEFORWARD, after that time.	* * *
* * *	THENCEFROM, from that place, or time.	* * *

WHERE, in the sense of place, terminates the adverbs, ANYWHERE, EACHWHERE, ELSEWHERE, EVERYWHERE, NOWHERE, OTHERWHERE, and SOMEWHERE ; which may be each considered as two separate words, and, therefore, require no further explanation. The same may be said of ANYHOW, SOMEHOW, SOMETIMES, SOMEWHAT, SOMEWHILE, and several others, from which the hyphen is only occasionally withdrawn. WHILE, as denoting a portion of time, is etymologically connected with *Wheel*; and will be explained in the Dictionary in conjunction with CIRCLE, CYCLE, PERIOD, and other kindred words. In the MEANWHILE or MEANTIME, that is, in the *time* which will elapse between the present and that in which we shall give our promised explanations, we must advert to some seeming incongruities in the preceding definitions.

It will be observed that *Hereat* is explained by ‘at this *place* ;’ *hereafter* by ‘after this *time* ;’ *thence*, by ‘from that *place* or *time*,’ &c. : thus apparently confounding *time* and *place*. The fact is that these interchanges are consequent upon the force, or general usage, of the added prepositions. Time and place,

* *Hence*, *thence*, and *whence* do not include the preposition *from* ; but in modern writing the *from* is often understood. *From hence*, *from thence*, and *from whence* are also written : especially by those who would be minutely accurate.

considered abstractedly, are nonentities, and, when either of these words is made use of, it must be conjoined with something else, before it can convey an image to the mind. Before it can have a meaning, we must contrast it with other things, or circumstances, and say what *passed* at the period, or *existed* beside the spot of which we speak. 'The French revolution happened in the *time*.' In the *time* of what? 'In the *time* of George III.,' or, *when* he was King of Great Britain. The occurrence of one thing is the only mark by which we can fix the existence of another. One event must always be *before*, *in*, or *after* that portion of duration in which a different one was *happening*, or had *happened*; and hence all participles, since they denote that an action is *doing*, or *done*, are associated with the idea of time. On a similar principle, a *place* must be described from its contiguity or distance from known objects. It must be *at*, *near*, *by*, &c. some other *situation* already described. Words expressing *local* connexion are also applicable to the *succession* of events. The metaphorical transformation is continual; and time, and place, like space and duration, are thus assimilated and confounded: we do not even hesitate to say 'a *space* of *time*,' when we mean 'a portion of duration.'

When treating of the word *Oft*, we mentioned that *Oftsythes* and *Ofttimes* were once synonymous. The Saxon and old English *sithe* signified *time*, in the sense of the repetition of an act, as we say 'four times,' 'five times,' &c. and was, probably, a softer pronunciation of *Tide*. We must not now stop to anticipate our future explanations, but the intelligent reader will easily perceive that *time*, as a general term, does not differ in idea from its plural *times* which represents a succession of similar acts. Time is a portion of eternity, which is measured by certain actions; and its plural is a number of those portions.

Analogous to *hence*, *thence*, and *whence*, we have the old English *SITHENCE*, signifying 'after some past specified time;' and from this has arisen our monosyllable *SINCE*, equivalent to the German *seit*, which is merely a varied orthography of *Zeit*, time. The classification of *Since* has given much trouble to grammarians. It has been reckoned an adverb, a preposition, or a conjunction, according to its acceptation in different sentences; and Mr. Tooke strives to demonstrate that it is a participle of the Saxon verb *seon*, to see: sometimes equivalent to *seeing*, and at other times to *seen*. If we have rightly discovered its etymology, *Since* must, literally, signify from or after, some past time, or times, act, or acts, event, or succession of events, to, or towards the present time of the speaker; and, if we do not much mistake, all its usages may be accounted for, by this definition. *Act* and *event* are, here, added to the word *time*, and these may not be supposed to be included in the Saxon and old English *sithe*; but the fact is, that all these words are derived from the same

source. Time can only be measured by *action*; and, hence, it is synonymous with *age*. AGE, from the Latin *agere*, to act, expresses *action*; but it has also, in a consequent sense, come to denominate the *space of time* during which any action is performed. Thus, we say, 'the *age* of the man;' 'the *age* of the world,' 'the iron *age*,' &c. to denote certain periods of existence. 'He is thirty years of *age*' states that he has lived, existed, or *acted*, through the course of thirty years. That *act* and *age* are of like origin is illustrated, with singular propriety, by Shakspeare in his description of the seven ages of human life.

From the preceding remarks, it will be easy to assimilate the several explanations of the word *since*, which are given in the dictionaries. 'I have not seen him *since* yesterday' is, I have not seen him *from the time* of yesterday. 'Since, he has broken his promise, you should not trust him again,' is equivalent to, he has broken his promise,—*after*, or *from that act*, you ought not to trust him again. The not seeing him again, *follows*, or is a *consequence* of, his having broken his word. *Since*, in this usage, is synonymous with *because*; but we shall afterwards find that all expressions which indicate *cause* and *consequence* are resolvable into the ideas of *before* and *after*, in relation to time.

We have said that *since* refers us from the past time to the present; and in this it is contradistinguished from *Ago*, which carries us from the present to the past. 'He left London three weeks *ago*,' has the same meaning as 'It is three weeks *since* he left London.' *Ago* is from the verb *to go*, and was formerly written AGONE, which does not differ from *past*. 'Three weeks have *passed*, or *gone by*, *since* he left London.' The preposition *a* is the Saxon *on*, already mentioned, and appears in the present participle AGOING. GOINGS are ways, also actions, or doings, a series of which are *Goings on*,—in Scotland *Ongains*. *To go* and *to do*, are interchangeable in the Gothic languages; *Ge* being a common prefix to Saxon verbs, (in the manner of the more modern *be*,) and the usual mark of the past participle in German. In the decline of the grammatical forms of the Saxon, when what we now call old English commenced, the *ge* was retained, for a time, as a prefix to the past participle. It was afterwards changed into *Y*, which appears obviously in *Yclad* and a few other old words, but also precedes many that are not generally suspected to have arisen from that source.* There are words that have an initial *I*, which occupies the place of the ancient *ge*; and others, where the vowel is suppressed, and the *g* is made to combine with a following liquid. The elision of *e* (the weakest of the vowels) is likewise made after other letters, and

* See pp. xxiii and xxiv.

in other languages besides the English. Many of our double consonants, such as, Bl, Br, Gl, Gn, Gr, Kn, &c. will be found to have arisen from this source: but we shall return to the subject when we treat of Prefixes, and illustrations will often occur in the Dictionary.

The reader must now be well aware of our general etymological principle: that the same original word usually presents different orthographies, when it is split in its usage so as to fill different departments in the language. Of this rule we have an example in the Adverb AGAIN. The Saxon *gan*, or *gangan* (Scotch to *gang*), signified *to go*: and *ongangan* was *to go into*; or *to go on*, to proceed. The Saxon *on*, in composition, was equivalent to the Latin *in*, both as a preposition and as a negative adverb. In the latter usage it exists in the modern English UN, as will be more particularly explained when we treat of the prefixes. *To undo* is to reverse an action; and *to ungo*, were there such a word, would be *to return*. It was on this principle that the Saxon *ongan*, or *ongean*, became an adverb of reiteration, which in the progress of language was afterwards written AGEN, and, now, AGAIN. When applied to actions it denotes doing the same thing a second time; and, when it preserves its literal sense of motion, the direction is fixed by the verbs *come* and *go*. 'To come again,' or 'to go again,' is, to go once more *to* or *from* the speaker. *To come again* is thus distinguished from *to return*, by including the idea of having come to the place at least once before. *To return* is merely to *come back*. When we intend the actions or motions to be unrestricted as to number, we say 'Again and Again.'

The same Saxon word, *ongean*, was also a preposition, in which case the prefix had the sense of *on* or *upon*; and from this we have AGAINST, meaning opposed *to*, moving, or pressing, *upon*, some specified object. A man may stand *against*, or lean *against*, a post. A creditor may raise an action *against* him; and he may promise to pay the debt *against* Lady-day. It is almost unnecessary to add that, what is here spoken of a man, may be said of any thing, or circumstance. It is the same with other expressions. In language all is animated. Every thing breathes in the lettered page.

Against has been so frequently contracted by the poets, that GAINST is now often written in ordinary prose without any distinction of meaning. GAIN is a prefix to a few words: as to GAINSAY, to speak *against*, or contradict, with its participles GAINSAYING and GAINSAID, and the consequent substantive GAINSAYER, the person who GAINSAYS. To GAINSTAND is to stand *against*; but it is less used than its synonyme TO WITHSTAND. The negative participle NOTWITHSTANDING, (asserting that what we mention does not *oppose*, or *stand in the way* of, another thing or circumstance,) is usually ranked among the Conjunctions.

The adjectives **SHORT** and **LONG**, the indefinite measures of lineal extent in material objects, are also applicable to time; and, therefore, are occasionally ranked among the adverbs. In this class, however, they do not change their meaning; for they are still adjectives, a substantive in each case (generally the word *time*) being understood. 'He waited *long*;' that is, *a long time*. 'His stay was *short*,' or 'he made but a *short stay*.' In the very common phrase 'He was *short* of money,' the word *short* may be considered as a past participle of the verb to *shorten*, to make *less* in quantity. **ALONG** is close, or near, to an object; and either lying, or moving, in the direction of its Length. A ship may lie **ALONG-SIDE** of another, or it may sail *along* the coast. **ALONGST**, for **Along**, is antiquated. **ALL-ALONG** is through the whole length. **LONGLY** and **SHORTLY**, are both in the Dictionaries. The former is written by Shakspeare, in the sense of **LONGINGLY** or *wistfully*; but is now obsolete. **SHORTLY**, meaning *in a short time*, is in common use: when it denotes **IN SHORT**, (in a short manner, or in a few words,) it is often superseded by **BRIEFLY**. These words will again appear in the Dictionary, along with others to which they are akin: but, in the mean time, we may remark that the terms, long and short; wide and narrow; soon and late; with many other similarly antithetical pairs, are devoid of any determinate signification; and are distinguished solely by the feelings of the speaker. The mountains of England would seem hillocks in the eyes of an inhabitant of Mexico; and the moments of the happy are ages to the miserable. Such words denote *relations*, not *things*; and are, in consequence, the subjects of everlasting dispute. They are the party-coloured shields in the arena of metaphysical warfare.

SOON (Saxon *sona*, or *sunā*, Gothic *suns*, and lowland Scotch *shoon*,) with its degrees **SOONER** and **SOONEST**, is always an adverb in modern English, though it has, in old authors, some marks of having been formerly an adjective. **Soon** is 'in a *short time*;' but differs from *shortly* in being applicable to time only. It expresses the shortness of the period that intervenes between one point of time and another; and consequently that during which an action is performed. That which is done *soon* is presumed to have been done **SPEEDILY**, or **EXPEDITIOUSLY** (Latin *pes*, *pedis*); but these words differ from *soon* by adverting to the rapidity of the action.

When **Soon** refers to the point of time at which an action terminates, it is often equivalent to **EARLY**: the original import of the words will, however, point out numerous distinctions (even when they appear at first sight to be similar) which examples would slowly teach us to discover. **Early**, from **ERE**, before in time, is both an adjective and an adverb. 'An *early* riser' is a person who gets out of bed soon in the morning; but we could not say 'a *soon* riser.'

'He came *early* to the meeting,' that is, *before* the time at which he might have been expected. 'He came *soon* to the meeting' may mean the same thing, but it might also be, simply, in a *short* time. EARLIER and EARLIEST have the same relation to *Sooner* and *Soonest* that *Early* has to *Soon*.

LATE is the opposite of *Early*, and consequently of *Soon*, in as far as the two latter are equivalent. *Late* is *behind hand* in respect to time, and is akin to the verb TO LET, in its meaning of *to hinder*, that is, to put *behind*. The opposite signification of *let* (to allow) will be best understood when explained in conjunction with the similar verb, *to prevent*. At present it would lead us into too wide a field.

LATE, LATER, and LATEST, like their counterparts *Early*, *Earlier*, and *Earliest*, are adjectives as well as adverbs, but still retain their relation to time. We say 'a *late* dinner' when speaking of one that is delayed past the usual time. 'The *late* prime minister' is he who LATELY, or a short time ago, filled that office, but who now fills it no longer, in consequence either of his death, dismissal, or resignation. The beginning of any period of time is the *Earliest* part, and the end is the *Latest*, and therefore the terms *Earlier* and *Early*, as well as *Later* and *Late*, verge equally towards the centre: so that, were the whole of the period to be divided and designated by means of those terms, the points of *Early* and *Late* would coincide. The comparative EARLINESS, or LATENESS, would then cease; and, there being in such a case only two portions, the first is termed the *FORMER* and the second the *LATTER*. *Former* and *Latter* are not confined to time. When two persons, things, or circumstances, are written in a sentence, the first mentioned is termed the *Former*, and the last mentioned the *Latter*. *Latter* is also opposed to *Early*, as 'the *Early* and the *Latter* rain.' FORMERLY and LATTERLY are adverbs that apply to the actions of *former* and *latter* times. *Latterly*, therefore, is *recently*, and *Formerly* may have been *long ago*. LATISH is somewhat late; and BELATED, which is to be found in Milton, is equivalent to BENIGHTED,—disagreeably overtaken by the night.

LAST is a contraction of *Latest* and the opposite of *FIRST*, or *Fore-est*. It is what remains after every thing else is gone, and, in the grammatical arrangement, is a verb, substantive, adjective, and adverb. To LAST is to continue throughout a long period, and hence LASTING is what is little subject to decay. LASTINGLY and LASTINGNESS are also written. LASTLY is, in the *last* place, when there is an enumeration of things, or of circumstances.

The Saxon and old English RATH, or RATHE, signified *early*, in its strictest sense, that is, *before* others; and, consequently, on some occasions, *sooner* than was advantageous. Thus Milton, in his *Lycidas*:

Bring the *rathe* primrose that forsaken dies.

The comparative **RATHER** is in general use, in the sense of *sooner*, when this word denotes a preference, in the determination of the mind, for one object *before* another. 'He would *rather* die than betray his country,' signifies that, in the alternative of his being either put to death or of becoming a traitor, he would *sooner*, more *readily*, or more *willingly*, submit to the former than to the latter; he would *prefer* death, and go *sooner*, or *Rather* (that is, *before*,) to the scaffold.* *Rather* when meaning a slightly greater degree than is judged to be proper, is merely a varied application. 'He is *rather* tall,' or 'he came *rather* late,' asserts that he is 'somewhat taller,' or that he came 'somewhat later' than is, or was, convenient. We could not say 'he is *sooner* tall,' or 'he came *sooner* late.' *Rather*, in such phrases, is the comparative of *Rathe*, when considered as an adjective; but *soon*, *sooner*, and *soonest*, are always adverbs in modern English. **RATHEST** is not now written, being supplanted by *earliest*.

READY is an adjective from the same source as *Rathe*, and denotes being quite prepared for the purpose in view. The idea scarcely admits of degrees, although **READIER** and **READIEST** are to be found in our most approved authors: they are remnants (and not solitary ones) of that kind of "English Atticism" which Jonson so highly commends.† **READILY** is the adverb, and marks that there is, has been, or will be, no delay in the action of the verb. The abstract name of this state is **READINESS**. The adverb **ALREADY** denotes that something looked for has been accomplished sooner than was expected. **UNREADY** and **UNREADINESS**, the negatives of *ready* and *readiness*, are in the dictionaries. **UNREADY**, in the sense of *awkward*, is an inferred signification. He who comes unprepared, is apt to have his mind confused in the moment of action.

The Saxon *sel* denoted an accidental time, occasion, or opportunity; and, as this was not supposed to occur frequently, the adjective *seld* was equivalent to *rare*; and the adverb *seldom*, the forerunner of the English **SELDOM**, was applied to any action that was rare, or uncommon. It is therefore the opposite of **OFTEN**, but these relations appear different to different minds, and under different circumstances, so that what one man may consider as *seldom*, another may reckon *often*: the words run into one another. **RARELY**, the adverb of **RARE**, (Latin *rarus*, thin or scattered,) is, in a general sense, equivalent to *seldom*; but the latter is merely the counterpart of *often*, denoting simply *a few times*, whereas the **SELDOMNESS** of what occurs *rarely* is deemed worthy of remark. **UNSELDOM** is *not seldom*. **SELDSHOWN**, for rarely to be seen, along with many other antiquated words, is embalmed in Shakspeare; and **SELCOUTH** (Saxon *selcuth*, or *seldcuth*, little known, or strange,) is yet

* See **LIFE** in the Dictionary.

† See page c.

given in our dictionaries on the authority of Spencer; but, we believe, it was obsolete even in his time. From the latter part of the compound (Saxon *cuth*, known,) we have still preserved UNCOUTH, strange, or uncommon, with its adverb and substantive UNCOUTHLY and UNCOUTHNESS: all which words are now frequently applicable to strangeness or awkwardness of appearance, or of manner. The Scotch *couthy* is *kind*, that kindness which proceeds from intimate acquaintance; and the phrase 'kyth and kind' denotes friends and relations.

We have noticed that the letters *c*, *ch*, and *k*, are interchangeable in the comparison of different dialects; and, without entering into the controversy, whether the classic tongues produced or grew upon the Gothic stem, we are convinced that we shall find many analogies in the Greek and Latin, which will assist us in the derivation of words that, at first sight, seem to have no kindred etymons in either of these languages. The Italian *scarso*, the Spanish *escaso*, the Dutch *skaars*, and the English SCARCE, are all adjectives signifying *defective*, or *wanting*; and it is by no means improbable that they are etymologically connected with the Latin *cassus* (*carsus*), from *carere*, to want. In that case, the initial *s* is merely a contraction of the inseparable preposition *es* (afterwards to be explained); and the English *scarce* may be fairly considered as the descendant of the old French *eschars*, which had the same signification.

Scarce denotes a deficiency in the requisite quantity of things; *Seldom* marks a deficiency in the number of acts, or appearances, of the same species, that occur during a certain period. The former is consequently an adjective and the latter is an adverb. FEW, (Saxon *feawa*,) expresses that the number, whether of things or of occurrences, is comparatively small, without regard to their being either wished for or feared. The things may be useful, or they may be worthless. *Scarce* is opposed to *Plentiful*; *Seldom* to *Often*; and *Few* to *Many*. FEWNESS is smallness of number, and has a synonyme in PAUCITY, which comes from the Latin *Paucus*, Few. *Few* is a numeral adjective; and will be mentioned again, when we treat of that class of words. It was brought forward in this place solely for the sake of contrast.

Scarce is sometimes used adverbially; but the proper adverb is SCARCELY, which expresses that the act, or result, of which we speak, is *nearly* but not completely accomplished. SCARCITY, (for which some have written SCARCENESS,) is the state of being *Scarce*; and, although its etymology does not necessarily so confine it, the word is almost always applied to denote those deficiencies of which we complain. We speak of a scarcity of money, and a scarcity of food; but not of a scarcity of wars or of earthquakes, however *seldom* these may occur. What is *scarce* is, when wanted, more highly prized; and hence

the scarcity of things that can be bought is associated in the mind with **DEARTH**, or **DEARNESS**. **DEAR** is high priced, and, in a consequent sense, an epithet of tender affection. Thus we are reminded of the Latin *carus*: but we must not further anticipate our future explanations.

The Saxon *genogan* is explained in Lye's Dictionary by *multiplicare*, to multiply; but there are no examples given of its usage; and we suspect that it was often equivalent to the Dutch verb *genoegen*, to satisfy. From this source is our word **ENOUGH**, and, also, what has been called its plural, **ENOW**. Both are equivalent either to *sufficient*, or *sufficiently*, according as they continue adjectives, or acquire an adverbial application. When quantity only is attended to, we write *Enough*; but, when speaking of number, we say *Enow*. 'This is *enough* and those are *enow*.' The Saxon synonyme had also a double orthography (*genog* and *genoh*), but we are not aware that they were then distinguished as they are now. In old English, the spelling was *Ynowh* or *Ynow*.

There is a class of Foreign adverbs, chiefly from the French and the Latin, which, though not fairly naturalized, have nevertheless a certain standing (some of old date) in the English tongue. They are usually clothed in Italics: but they are, one by one, gradually assuming the dress of the country, and appearing (like many of their predecessors, whose origin we have now forgotten,) in the garb of the modern English. We shall mention a few of those that are oftenest to be met with, beginning with the French.

ADIEU, which is now legitimated, is literally *à Dieu* (to God); and is a parting address, equivalent to the phrase 'God bless you.' The English synonyme is **FAREWELL**. "Both these forms of taking leave are applied daily and vaguely; yet we oftener bid *Farewell* to those who quit us, and *Adieu* to those whom we quit."* The propriety of this will appear obviously, when we reflect that the former is a compound from the Saxon *faran*, to go. It is an imperative, and is also sometimes written **FARE-THEE-WELL**. See **FARE**, in the Dictionary.

ALAMODE (*à la mode*) signifies, in the *fashion*,—fashionable.

AMORT (*à la mort*), cast down or dejected in mind; *dead* to pleasure.

APROPOS (*à propos*), fitted for, or pat to the occasion or purpose. What is unsuitable, or inopportune, is said to be **MALAPROPOS**.

CAP-A-PIE (*cap à pié*), from head to foot; we say he was armed *Capapie*.

DERNIER (*dernier*) the last. A *dernier* resource is the *last* resource, the forlorn hope. This word is properly an adjective.

ENCORE, again, is a theatrical term, by which the audience call upon a singer

* Taylor's English Synonyms.

for a repetition of the song. To **ENCORE** is therefore marked in the dictionaries as a verb. The song was loudly **ENCORED**.

EN-PASSANT, by the by; while this is *passing*, or going on.

MAUGRE, (*malgré*,) in spite of. This word is as old as Shakspeare.

TETE-A-TETE, cheek by jowl; a private conversation between two individuals. The phrase (for it is a phrase) may be a substantive as well as an adverb. 'They had a long *Tete-a-Tete* together;' 'they conversed *Tete-a-Tete*.'

TRAVERS is an old adverb, signifying *across* or *athwart*.

From the Latin language we have :

ALIAS, otherwise. This word is much used in recounting the various names which a person has assumed, generally for the purpose of concealment. 'James Smith, *alias* John Higgins, was brought to the bar, &c.'

ALIBI, elsewhere. This is a denomination of a defence which is often set up in criminal courts. To prove an *Alibi* is to satisfy the jury that the prisoner, at the time specified, was *elsewhere*; that is, at a distance from the spot where the crime was committed.

BONA FIDE, with good faith, without fraud or deceit.

ERGO, therefore; a word used in logical works to mark the consequence that is supposed to follow from a series of preceding assertions, which are called **PREMISES**, (Latin *Præmissa*, sent before,) because they are understood to have been antecedently demonstrated. See **ARGUMENT**.

ET CÆTERA, (and others,) with other things, persons, or circumstances, of the same species as those which we have already enumerated. These two words are usually written, contractedly, **Etc.** or **&c.** The **&**, in the latter case, is a rude mark of *Et*, the Latin for *and*; it stands at the close of our Alphabet, and children call it *et per se*, *and*; (that is, 'and by itself,') without knowing that they are speaking Latin. The resemblance of this compound character to *Et* is more obvious in the Italic *and*, **Ǝ**.

GRATIS, denotes what is given for nothing; or without any expectation of an equivalent. 'He gave it *gratis*.'

IBIDEM (contractedly **IBID.**) signifies, in the same place; and is usually employed when making references to books, or to the pages of books.

IMPRIMIS. In the first place.

INCOGNITO, (contractedly **INCOG.**) is a French adverb, from the Latin *incognitus*, unknown; and is applied to a person who lives in concealment, or under an assumed name. 'He lives there *Incognito*.'

ITEM, also, is used to mark an additional article, in a written enumeration of particulars. Each article is an *Item* of the account.

To **ITEM** (meaning to write out the various **ITEMS**), is in the dictionaries.

NOTA BENE, mark well; these words, or their initials, (N.B.,) occasionally

precede the marginal notes, on a book, to which attention is particularly solicited.

PER-SE, by himself, herself, or itself, unconnected with any other.

PRO-TEMPORE, for the time, or occasion.

VERBATIM, word for word. This adverb is chiefly applied to denote accuracy in the transcription of manuscripts or other books; and is usually conjoined with *LITERATIM*. *Verbatim et Literatim* signifies 'word for word, and letter for letter:' an exact copy.

VERSUS, against, is an English law term.

VICE-VERSA, the contrary, or reverse.

VIDE, see, also precedes a note of reference, and points to the place where what is spoken of may be seen.

VIDELICET, (contractedly *VIZ.*) to be seen or known; to-wit. "Towit," says Tooke, "though it is the infinitive of *videre*, does not mean *to Know*, as Skinner and S. Johnson have supposed, but *to be known*, *sciendum*. For so (for want of *Gerunds*, as they are most absurdly called) our ancestors used the Active Infinitives, as well of other verbs as of *videre*."—"The old Latin authors used the abbreviated *Videlicet* for *Videre licet*, when not put (as we call it) adverbially."

On the preceding extract, Mr. Taylor, in his enlarged edition of the *Diversions of Purley*, makes some valuable observations, with a portion of which we use the freedom to enrich our page.

"Skinner is not chargeable with any error, as he is speaking merely of the obsolete verb *WIT*, and not of the adverbial expression *To-wit*. Mr. Tooke's account of this word is somewhat defective: it is not the *simple* infinitive *videre*, which in A. Saxon is never preceded by *to*, but the *derivative* or future infinitive, terminating in *enne* and always preceded by *to*; and which in Anglo-Saxon, as well as in Francic, answers to gerunds, supines, and future participles. Nor is it necessarily passive. Somner has '*hit 31r to videnne, sciendum est*;' it is to wit, or to be knowne.' Thus we say, 'the house is yet *to build*.'" *

We are aware that our list of Foreign Adverbs (as well as of each of the preceding classes) is defective; but we meant it so; because those that are neglected will, in our judgment, be more easily explained in the progress of the Dictionary. We have now to speak of a tribe (and only to speak of them) which have, hitherto, been treated as vulgar, rather than as legitimate English: their explanation, in succession, would be still more disjointed than that of those we have just quitted; and which, we fear, has been sufficiently tiresome to our readers.

In expressing acts which are quickly and often repeated, it is natural to enounce the manner of their performance, twice, or thrice, in rapid succession: 'He came *time after time*;' 'he did so *again and again*.' There are numerous acts that can only be reiterated by alternate reverses,—by passing forwards and backwards,—and these modes are often expressed (especially if of little interest) by such words as *see-saw*, *tit for tat*, &c. The jingle of Lilliputian rhyme, or its substitute alliteration, was a predominant feature in the English composition of an early period. It gratified the ear, as well as refreshed the memory, and is still preserved in almost all the saws and proverbs that have been handed down from generation to generation. 'Fast *bind*, fast *find*;' 'Harm *watch*, harm *catch*;' 'Cut your *coat* according to your *cloth*;' 'Tis too late to *spare* when all is *spent*,' are examples of both kinds. The motley tribe of adverbs now under consideration appear to have been formed in a similar manner; as will be obvious from the following list, which, though collected with some care, is perhaps far from complete.

ADVERBS OF REPETITION.

BIBBLE-BABBLE.	Dilly-dally	Haily-daily	Hotch-potch
Bow-wow	Ding-dong	Haloo-baloo	Hub-bub
Bran-span-new	Dingle-dangle	Handy-dandy	Hubble-bubble
		Harum-scarum	Huddle-muddle
Chit-chat	Fall-alls	Heivy-keivy	Hudge-mudge
Clap-trap	Feery-fary	Helter-skelter	Hugger-mugger
Clapper-claw	Fiddle-faddle	Hey-day	Hum-drum
Clish-clash	Fix-fax	Hey-ho	Hum-strum
Clish-ma-clavers	Fleery-flary	Hiccup-sniccup	Humpy-dumpy
Clitter-clatter	Flim-flam	Hidgelly-pidgelly	Hurdy-gurdy
Coxy-roxy	Flip-flap	Higgle-haggle	Hurley-burley
Crawley-mawly	Fuddle-muddle	Higgledy-piggledy	Hurry-scurry
Crinkle-crankle		Hob-nob	Hush-mush
Cuddle-duddle	Gew-gaw	Hobble-te-hoy	
	Gibble-gabble	Hobby-te-hoy	Ill he-nill he
Da-da	Giff-gaff	Hocus-pocus	
Dafy-down-dilly	Glary-flary	Hodge-podge	Jibber-jabber
Dibble-dabble		Hodman-dod	
Diddle-daddle	Hab-nab	Hoity-toity	Kim-kam

Kit-cat	Pic-nic	Skimble-skamble	Toil-moil
Knick-knack	Pit-a-pat	Slip-slop	Tory-rory
	Plish-plash	Smish-smash	Tric-trac
Ma-ma	Prittle-prattle	Snip-snap	Tut-mut
Mingle-mangle		Spick-span	Twiddle-twaddle
Mish-mash	Randy-dandy	Splish-splash	
Mixtry-maxtry	Ranty-tanty	Stock-still	Whee-gee
Mixty-maxty	Rap-tap		Whiffle-whaffle
	Reel-rall	Tag-rag	Whim-wham
Namby-pamby	Ribble-rabble	Tee-totum	Whipper-snapper
Nick-nacks	Riff-raff	Tee-wheet	Widdle-waddle
Nickety-nackety	Rolly-volly	Tic-tac	Wig-wag
Niddy-noddy		Tig-tow	Wiggle-waggle
Noity-doity	Scaff-and-raff	Tilly-fally	Willy-nilly
Nolens-volens	Scribble-scrabble	Tilly-vally	Willto-shallto
	See-saw	Tip-top	Wishy-washy
Pa-pa	Shilly-shally	Tir-wir	Wriggle-wraggle
Pax-wax	Shim-sham	Tirly-wirly	
Pell-mell	Sing-song	Tit-for-tat	Zig-zag
Pic-a-pack	Sixes and sevens	Tittle-tattle	

Objections may be made to the above collection, as containing substantives and adjectives as well as adverbs; and many may be considered as provincialisms rather than words of general acceptance; but we were not well aware where to stop, or which to expunge. We, therefore, let them pass at what they are worth; for we subscribe to the opinion of Mr. Tooke, that the class of adverbs "is the common sink and repository of all heterogeneous unknown corruptions." The explanation of the several compounds, thus collected, would here be out of place. Few, if any, of them are unconnected with other words which will occur, in the successive series that we have chosen for the body of the work; and it is there that their usage (and, in many cases, contracted orthography) can be best illustrated.

OF FREQUENTATIVES.

It will be observed that many of the Adverbial compounds, in the preceding list, are not only repetitions (with slight variations) of the same words, but, that the word so repeated often includes, within itself, the idea of repetition. Thus *prittle-prattle* is a reiterative of *prattle*; and this, again, is a Frequentative of *prate*.

The Latin grammarians formed a class of Frequentative Verbs, chiefly terminating in *to*, and all of the first conjugation. Thus, *clamo*, I cry out, and *dormio*, I sleep, produced *clamito*, I cry frequently, and *dormito*, I sleep often. Some of those we have naturalized, as AGITATE, derived from *ago*, *agito*, and COGITATE, from *cogo*, *cogito*; but English Frequentatives (or Iteratives) are also formed by means of the common verbal terminations.

When treating of Verbs, we noticed different affixes which mark the Infinitives. Each is indicative of action; but the nature of that action is modified by the signification of the root with which the affix is conjoined. The termination EN (as we formerly mentioned) is added only to adjectives, which it changes into verbs that signify *to make*, or *to become*, what the adjective describes; but ER and LE (or EL) are often affixed to the names of actions, that is, to verbs themselves: and, in such cases, they may imply continuations, or repetitions, of the same act. Thus, from *to beat* and *to pat*, we have *to batter* and *to patter*; and, *to crackle* and *to dribble*, from *to crack* and *to drip*. Some of this class of verbs have a contemptuous application, as indicating a repetition of trifling acts; and those etymologists who ascribe meanings to isolated letters have asserted that *el* and *le* are, in their nature, diminutives. We believe otherwise. They are merely marks of verbal action; and, when reiterative, the repeated acts are trifling, or not, according to our associated ideas of their value: a *crackling* noise, for example, may proceed either from the damp wick of a lighted candle, or from the flames of a burning city.

OF INTERJECTIONS.

The nature of the class of words termed Interjections has already been defined;* and we have, now, to notice, individually, such as cannot conveniently be introduced in the order of the Dictionary. Some of these are so associated with our feelings as to remind us instantaneously of the thought by which they are produced; while others are applicable to different states of the mind, and are distinguished, solely, either by the context, or by the tone in which they are pronounced. Some seem, like the cries of animals, to be the voice of nature, being alike in many languages; while others are contractions of words, or of short sentences, that are peculiar to particular nations.

The following Interjections are elicited by uneasy sensations:

OH! and OH DEAR! are exclamations, arising from bodily or mental pain, or at the unexpected appearance of a disagreeable object.

AH! is expressive of sorrow for a person's own sufferings, or of compassion for those of others.

The *Oh!* and *Ah!* which we have here distinguished, are, nevertheless, confounded in different dialects; and, in those nations which have preserved the guttural sounds, the *h*, in both, is strongly aspirated. The *Ach* of the Teutonic and Celtic tongues is, probably, in its origin, the same as the English ACH, or ACHE (Saxon *ace*) pain; which is now pronounced, and often written AKE. The plural, ACHES, was formerly a word of two syllables; as is to be seen in Shakspeare, and often in Hudibras. [See ACUTE.]

O! when expressive of entreaty, or of vehement desire, is a varied usage of *Oh!* but is now generally written without the *h*. It is either a direct prayer, or a wish, to be relieved from pain. In the former case it precedes the name of the person or being who is addressed, which name, or pro-name, is then understood to be in, what the Latin and other languages call, the VOCATIVE CASE; though English nouns and pronouns do not, on that account, vary in orthography from their nominatives. 'Hear us, O Lord!' and 'O, that I could see him!' are examples; and the latter phrase is, in some grammars, said to be in the OPTATIVE MOOD, from the Latin *Optare*, to wish.

ALAS! (formerly ALASS,) is the French *hélas* and the Italian *ahilasso!* from *lasso*, (Latin *lassus*) weary, unhappy, wretched.

* See p. xxix.

ALAS THE DAY! and ALAS THE WHILE! are equivalent to 'unhappy day!' 'unhappy time!' but are both obsolete.

ALACK! (from *lack*, want or need,) is an expression of regret for some deprivation.

ALACK-A-DAY! what a miserable, or lost day! This is rather antiquated, and the contraction, LACK-A-DAY! (and, more particularly, its ludicrous orthography LACK-A-DAISEY!) is now never written in serious composition.

Wo! or Wo IS ME! expresses the extremity of grief. 'Wo BE TO HIM, THEM,' &c. is a bitter imprecation. 'May he, they, &c. be wretched!'

WA-LA-WA! (*Wo-oh-wo!*) is the Saxon and old English lamentation, and, though now obsolete, appears in the modern dictionaries, with the orthographies WELAWAY! and WELLADAY! The Saxon *la!* was, in this usage, equivalent to Oh!

HEIGH-HO! or HEI-HO! is imitative of a long-drawn sigh. This is not always supposed to be the consequence of pain; but, indeed, any one of the preceding Interjections may, by travesty or irony, be wrested from its primary connexion with sorrow; so as even to assume a tone of playful gaiety.

The pleasurable sensations produce Interjections of a less personal kind. They pass from ourselves to those around us, and often exhibit marks of friendship and benevolence.

HA, HA! or HE, HE! are the signs of laughter: imitating, in some degree, the fitful sounds.

WELCOME and WELL MET are plain expressions of kindness; but, HAIL! and ALL HAIL! are solemn salutations, unpractised in the ordinary intercourse of life, though still existing in the imaginary addresses of the poet.

WELL DONE! is an expression of satisfaction with respect to the action of another.

BRAVO! is an Italian Interjection, (of similar import to *Welldone*,) which we have recently naturalized. It is a theatrical term, and, therefore, more suited to the expression of popular applause than of private praise.

HUZZA! is another expression of public approbation; but it is tumultuary, —the loud and usually repeated acclamations of an assembled multitude. This word is not of modern introduction. The dictionaries have to Huzz, meaning to *buzz*, or murmur; and the Gothic *hazeins* is praise. *Huzza* is not confined to the class of Interjections. It is also a substantive and a verb. The HOSANNAS of the Jews are prayers, which, of course, contain praises of the divine Being to whom they are addressed.

When calling to those that are distant, a single syllable, or a contracted compound, must be, necessarily, used. We call on the person to listen, to

stop, or to return; and a word, expressive of one, or other, of these ideas, is always employed. Those calls are a species of commands, and hence are, very commonly, the imperatives of verbs: indeed, all imperatives may be considered as Interjections.

Ho! or HOA! the most ordinary distant call, is an old imperative of the verb *to hear*. AHoy! or, 'ship, AHoy!' is the usual sea-call; and is obviously akin to the thrice repeated OYES (French *oyez*, hear!) of the common cryer.

AVAST! is a nautical term, the etymology of which has not hitherto been satisfactorily explained. It is a command to *Stop*; and is generally referred to the Italian *basta*, enough. The YARE! YARE! of Shakspeare (to which Horne Tooke would assimilate it) has an opposite meaning: it is the imperative of the Saxon verb *gearwian*, to prepare; to hasten. YARELY, as well as *yare*, occurs in the *Tempest*; but neither of these words is now in use.

So! is an intimation, or a request, not to proceed further. So *now*! when interrupting a person in speaking, or in doing any work, is equivalent to saying, 'you may have done,'—'it is enough.'

SóHO! carries a request to a distance, and is the same as 'pray stop.'

WHAT! HO! is 'why do you walk so fast?' or, 'why do you go away?' The *what* is here expressive of surprise.

HOLLA, sometimes written HOLLO, is the French *hola* (literally *Ho there*) and calls to a greater distance than is required by *Sóho*. The verb TO HOLLA, or HOLLO, is to cry after a person, in a friendly manner, and should not be confounded with TO HALLOO, (French *haler*,) which is to incite a dog to the chase by shouts, usually loud vociferations of that word. HALLO-BALOO, is rude clamour.

TALLY-HO, the huntsman's cry to his hounds, is the signal to rouse them for the destruction of the game. The old English *Tail* signified slaughter, as did the French *taill* from the verb *tailler* to cut in pieces. In the times of Falconry the war-hoop, against the feathered tribes, was HAVOCK! (Saxon *hafoc*, a Hawk;) and the word is still in use to denote indiscriminate massacre.

"Cry *Havock*, and let slip the dogs of war!"

The noisy clamours of the French peasants of former times, when they assembled in multitudes to hunt down the wolf, were termed *huées*. The yelling and opprobrious epithets, then bestowed upon the animal, were retained after he had ceased to inhabit that country; and, by an easy transition, the verb *huer*, like its English synonyme to Hoot, is now applicable to the howlings

and execrations of a mob, when directed against any person who has incurred their hatred.

The Law-term **HUE-AND-CRY** (Norman French *hue* and *crie*) denotes the pursuit of one who has committed robbery or murder, on the highway. On information being given to the constable of the next town, he *raises* the *hue* and *cry*, from parish to parish, for the apprehension of the felon.

The calls for assistance, though necessarily imperative, are idiomatical : being subject to no fixed form of construction. **WATCH!** **WATCH!** and **HELP!** **HELP!** are directly addressed to the known, or unknown, persons from whom aid may be expected. In the time of Shakspeare, **CLUBS!** **CLUBS!** was a call for the Watch to suppress a tumult. **FIRE!** **FIRE!** is an intimation of the evil, instead of which, the Romans called out *Aqua! Aqua!* (water, water,) as pointing out the remedy. The cry of **MURDER!** is not, like that of *Havock*, an incitement to slaughter; but gives information that a murder is committing, or (as the cockneys say) that 'a murder is *being committed*.'

The Interjections that request attention are imperatives; but they are chiefly either antiquated themselves, in their present form, or they belong to verbs that are now obsolete.

SOFT! is an injunction to proceed more leisurely, so as to be more easily accompanied, or better understood.

HARK! is the imperative of the verb **TO HARK**, which is now nearly obsolete in all its other parts. [See **TO HEARKEN**.] **Hark**, differs from **LISTEN**. The latter may solicit our attention to an expected sound, whereas the former exclamation is called forth by a sound already existing. It is the same case with the **HEAR!** **HEAR!** of public assemblies, by which notice is directed to the words that are just spoken, or speaking, by the orator.

PEACE! is a command to desist from clamour, or quarrel.

SILENCE! is a peremptory order to cease from speaking.

HIST, or **WHIST**; (Scotch *Whisht*;) is a request for silence of the strictest kind, of which it is itself in a certain degree indicative; being pronounced in a whisper. **WHIST** is a game at cards, during which silence is particularly enjoined.

HUSH! is also a request for silence, and is pronounced in a similarly whispering tone. **TO HUSH** is to quiet, to lull to rest; and, metaphorically, to prevent a subject from being further known or spoken of. Hence **HUSH-MONEY**, that is, money paid to suppress a complaint, or information. *Hushy-ba-loo!* is the **LULLABY** of the Scotch nurse,—the musical notes with which she *lulls* her child to rest. The English verb **TO LULL** admits of metaphorical applications very similar to those of *Hush*. We speak of *Lulling* suspicion asleep.

HUSH-MUSH, is a state of guarded silence, so as not to be discovered. The latter part of the compound seems akin to the French *mouche*, a spy.

Hist, *Whist*, and *Hush* belong to that class of words of which the sound suggests the meaning. **HISSING** at the performance of an actor is tantamount to commanding him to be silent. To **Hiss** is to make a whistling noise similar to that of the serpent; and is meant as an expression of contempt for the person against whom the **HISSES** are directed. **OFF! OFF!** is a command to the actor to quit the stage.

MUM! is another exhortation to silence and secrecy, and literally means to keep the mouth shut: on which account the sound of *mum* only could be made. Hence our verb **TO MUMBLE**, to speak **MUMBLINGLY**, or unintelligibly.

SEE! and **BEHOLD!** are obvious imperatives, directing the view to something surprising, or remarkable.

Lo! is an old imperative of the verb to look. It is also written **LA!** but *Lo* is solemn and serious, whereas *La* is rather playful, if not wholly confined to low life. *Lo* is still written by the poets, and *la* is heard on the stage from the mouths of chambermaids. *La* and *Lo* appear in Shakspeare in the speeches of polite persons; but in those cases, they are contractions of the appellations **Lord** and **Lady**, to which words, in conversation, the pronoun *my* was not then prefixed. In consequence of mistaking this ancient practice, the *lo* has been barbarously changed into *la* by the modern Editors. **LAKIN** was then written for **LADYKIN**, the diminutive of **Lady**.

The Interjections of real, or affected, surprise are either qualifying epithets or the marks of starts of the mind, occasioned by meeting with unexpected objects. While we confine ourselves to words of known acceptations, we seldom mistake the intention of the writer; and, therefore, such expressions as *what! strange! wonderful! astonishing! &c.* are sufficiently understood by means of the succeeding mark of exclamation. The sounds that are marked by *ha, hey, &c.* require, on the contrary, our particular attention to the context before we can be certain of their meaning. They have often to answer a double, or a triple purpose; for we have more modes of feeling than we have individual words by which they can be characterized: **HA!** or **HAH!** for example, is pronounced as a start of surprise; but that surprise may be either grave or ridiculous, according as the mind is affected by the uncommonness of the recollection, or of the object in view.

AHA! is also a note of slight surprise; but generally pronounced as arising from a feeling of exultation over something which has happened to another: as, 'Aha! I told you how it would be.'

HEY! is a note of joyous gratulation.

HEY-DAY! is an expression of happy and frolic pleasure at the unexpected

meeting with some friend, or some piece of good luck. It announces *high day!* or time for exultation. Shakspeare's *hey-day* of the blood means the *high tide* of youth.

HEY-DERRY-DOWN, was the burden, or chorus, of many of our old mirthful glees; and is said to be a corruption of *high deary down*: a pleasing incitement to a partner, in the movements of the dance.

EH! or EIGH! is an expression of pleasure, usually at the termination of some successful effort. It is often a call for approbation.

HEM! is indicative of hesitation, as if clearing the throat to speak.

HUM! expresses an inarticulate note of consideration, as if uncertain what answer to make. It is a sound without opening the lips; as we HUM a tune without pronouncing the words of the song. It is likewise used to denote the droning sound of a bee, or other insect. Hence comes the reiterative epithet—

HUM-DRUM, which characterizes a person, when in a dull humour and unwilling to speak. HUM-STRUM is only a varied orthography.

There is a fundamental difficulty in thus attempting to express the inarticulate tones of sensations by letters; and we are aware that many of our exclamations must, in consequence, be imperfect. The tones themselves are not always those that unsophisticated nature would dictate, otherwise they would be the same in all languages, and the half-pronounced combinations of the English alphabet make but a sorry figure, when they endeavour to mark those tones to the eye. To distinguish their import with accuracy would require the graphic delineation of a Sterne. “Pray how many [sacraments] have you in all, said my uncle Toby, for I always forget? Seven, answered Dr. Slop. HUMPH! said my uncle Toby; though not accented as a note of *acquiescence*, but as an interjection of that particular species of surprise, when a man, in looking into a drawer, finds more of a thing than he expected—Humph! replied my uncle Toby. Dr. Slop, who had an ear, understood my uncle Toby as well as if he had wrote a whole volume against the seven sacraments.”

There are certain Interjections that are used solely to indicate aversion; but it is difficult to mark the shades by which they vary. There are degrees in this (as well as of every other feeling,) which no language can discriminate: from the slight sneer of contempt to the full expression of disgust. Even Sterne with all his circumlocutory labour sometimes fails in rendering his distinctions obvious. “Here, my uncle Toby (after having listened to one of the heaviest of the curses of Ernulphus) throwing back his head, gave a monstrous long loud WHEW-w-w; something betwixt the interjectional whistle of HEY-DAY! and the word itself.” This intermediate species of unintentional ridicule can hardly be understood from the explanation.

According to Tooke, the Interjection FIE is the imperative of the Saxon and

Gothic verb *fian*, to hate, of which Fiend is the present participle, raised to the rank of a substantive by that metaphysical process which forms beings from non-entities. “Foe, *fæ*, is the past tense, and therefore past participle, of the same verb *fian*; and means (subaud, any one) *hated*.”—“The nauseating (Interjection, as it is called,) Foh! or FAUGH! is merely the same past participle.

Foh! one may smel in such, a will most ranke.

Foule disproportions, thoughts unnaturall.

Othello.”

The irregular orthography of the Saxon language renders it difficult to ascertain, with precision, from what parts of the original verb the several Interjections have been derived. The following distinctions of usage, however, are corroborative of Mr. Tooke's etymologies.

FIE! or FIE FOR SHAME! shows disgust at some particular action which is committing, and includes an admonitory reprimand to the actor. We never say *fie* to an inanimate object.

FOH! FAUGH! POOH! or PUGH! (which we consider as different spellings of the same word,) expresses our detestation of an action that offends the purity of the mind, without our attending to the agent; or it evinces our dislike of an object which is disgusting to our senses. The Scotch guttural *Feech*, and the German spitting sound *pfui* are kindred Interjections.

“The ejaculations PISH and PSHAW are the Anglo-Saxon *Pæc*, *Pæca*, pronounced *pesh*, *pesha* (A broad): and are equivalent to the ejaculation *Trumpery!* i. e. *tromperie*, from *tromper*,” to cheat.*

BESHREW THEE and EVIL BETIDE THEE are general calls for vengeance, without specifying the kind. In such phrases as DEUCE TAKE IT! THE DEUCE IS IN IT! &c. the word *deuce* appears to denote the *devil*. See TIDE, SHREW, and DEVIL.

TUSH! and TUT! are the same, or similar Interjections; and give a contemptuous command to say nothing more on the subject spoken of. They are, probably, old imperatives of the French *taire* to be silent, as much as to say, in the English idiom, ‘hold your tongue!’ ‘TUT-MUT is an affected state of silence, or private whispering,—*mute* only from compulsion.’

Go to!, an old English command to depart, appears to us, now, to be too little peremptory. It was, however, at one time as rude as the more modern imperative GET AWAY!

In the days of our forefathers, when the demons of darkness were not only

* Diversions of Purley.

allowed to wander at will over the earth, but had their pensioned ministers from among the children of men, there were numerous forms of exorcisms, for casting out devils and warding off their emissaries. When one of those ill-omened beings confronted the passenger, or crossed his path, the *Hag*, or *Fiend*, was solemnly commanded to depart, by certain chosen words that were appropriated to such purposes. Most of those spells and deprecatory exclamations are now forgotten. They were of course formed from the common language of the country, but they became powerful adjurations, when consecrated to superstition.

AVAUNT is an imperative from the old French verb *avauncer*, to advance, or go forward; and is equivalent to 'get out of the way!' BEGONE! It is still written by the poets when they would avert the presence of a maleficent being.

AROYNT! is another exclamation, for a like purpose, but it is now quite obsolete. Indeed we have seen it nowhere except in the witch-spell of Shakspeare. Mr. Tooke refers the word to the French *rogne*, a scurf, or scab; in which case, it must have been equivalent to the vulgar imprecations 'Pox on you!' 'Pox take you!' 'Plague on you!' 'A murrain on it!' &c. which call for the infliction of diseases on persons or things that are hated. The last-mentioned phrase is now obsolete, and all the others ought to be so.

We do not know a more certain mark of an uncultivated mind than the use of oaths and imprecations. The silly fool who interlards his speech with those wretched Interjections is generally unconscious that he is doing so, and offends the good taste, or shocks the piety, of his hearers, without being aware of his grossness. He is stupid rather than wicked; and would be astounded could he learn the import of the words, which escape from his mouth as unmeaningly as the chatterings and railings of a magpie.

The curses and asseverations that pass current at present, in vulgar low life, stand in need of no explanation; but there are a few antiquated words and phrases (the oaths of our ancestors) which, though beginning to be forgotten, yet being still seen in popular works and heard from the stage, require some elucidation. Many of those, which we now consider as ludicrous, or unmeaning expletives, were once serious and solemn. They are, in many instances, merely shreds and patches of the anathemas of the church, and of its pious appeals to the powers of heaven.

The French *merci*, (an old synonyme of the English *mercy*, remission of punishment,) is superseded by *miséricorde*; but it yet remains in certain phrases which we have, long since, translated and adopted: as "MERCY UPON US!" and "I CRY YOU MERCY;" literally, "be merciful" and "I beg your pardon."

These exclamations, however, are now either playful or ironical; not having the modern form of construction suitable to prayer, in which we invoke, by name, the being whose pity we implore. In the same language, *grand merci!* (literally great kindness!) became a common expression of thanks. It was an utterance of the sense of obligation. This was also adopted into the old English phraseology, but contracted into GRAMERCY! which was equivalent to a careless, or ludicrous, pronunciation of 'thank you,' 'I am much obliged to you.'

I'FAITH is contracted from *in faith*, that is 'on my faith' or belief. This is, in effect, the legal oath,—that which is required in courts of Justice. The witness guarantees the truth of his assertions, by an appeal to the book that contains the doctrines in which he has fixed his *faith*, or confidence.

I'GAD! (in God) is an old asseveration equivalent to the modern vulgar oath BY GOD! (GAD being an old orthography.) It is the French *Perdy*, which was also written in old English.

FORE GOD! is assuming the presence of the supreme being, calling God to witness that what is said is true.

The greater number of our superannuated oaths are much older than the Reformation. They are not only Catholic, but are so spelt, or contracted, as to refer them to a very ancient date.

MARRY! I MARRY! or AYE MARRY! were exclamations to the Virgin, in cases of real or affected surprise.

MARRY COME UP! is similar to the vulgarisms 'what a wonder!' 'God be here!' &c.

The allusions to Jesus Christ were innumerable. The contractions 's DEATH, 's BLOOD, 's FLESH, 's LIFE, were the oaths, 'by his death,' 'by his blood,' &c. ZOUNDS and ZOOKS, or GADZOOKS, are still more contracted, and meant 'by his wounds,' 'by his aches,' &c.

The name of God was so rudely disfigured as to be almost unintelligible; or, if recognized, to sound like blasphemy. ODS BODY! ODS BODIKINS! ODS HEARTLINGS! &c. referred to the body of Christ as God and as a child. COCKES WOUNDS, COCKES BONES, COCKES PASSION, and COCKES MOTHER, which are so frequent in Chaucer and Shakspeare, were the *wounds*, the *bones*, the *passion*, and the *mother* of God. We are unable to show the origin of this extraordinary corruption.

To swear by COCKE and PIE, was once an oath of great solemnity. It was 'by God and his holy word!' The *pie* was a table in the old Roman missals, showing how to find out the service of the day.

There is nothing more striking in language, when comparing the present with the past, than the different effects which the same words have upon the

mind in different ages. What would be intolerably rude, or even blasphemous, in the present day, was formerly the language of churchmen and of kings. The oaths of many of the English monarchs are recorded in history. "Elizabeth, the pious queen and good mother of the church of England, did not scruple to swear *by Gods wounds*."* William the Conqueror swore *by the splendor of God!* and Edward III., whose device was a white swan, had this daring motto wrought upon his surcoat and shield :

*Hay, hay, the white swan ;
By God's soul I am thy man.*

OF CONJUNCTIONS.

Some of the words which the dictionaries and grammars include under this head have been already noticed ; for the common classification is arbitrary, and we have all along used the freedom to explain any particular word, when treating of others to which it appears naturally allied, without troubling ourselves much as to what part of speech it is, usually, supposed to belong.

A conjunction, generally speaking, is a word which either connects two or more substantives, as being related to the same verb ; or, unites two or more simple assertions into one sentence, by pointing out some relation between them. An accurate definition is a bounding line which includes nothing that ought to be extraneous, and rigidly excludes every thing which falls not clearly within its description. But there are few of the common collections of conjunctions that can be confined within such narrow limits. Many of them are also allied to the divisions of pronouns, adverbs, or prepositions : in fact, the latter class of words had, at one time, the designation of *Prepositive Conjunctions*.

It is impossible to treat of Conjunctions and Prepositions without adverting to the labours of John Horne Tooke : they are the scaffolding by which he reared a monument more durable than brass. We shall not, however, follow

* Walpole.

him, blindly, as an infallible guide. There are occasions in which the scholar may be allowed to differ from his master.

AND is Saxon as well as English; and, according to Tooke, is the imperative *an-ad* of the verb *anan-ad*, to give or put to the heap. *And*, therefore, is *add*, but it is employed only as a conjunction. The primary Saxon verb *anan* is to give, or grant, and hence its imperative AN was, in old English, equivalent to *give*, *gif*, or IF. Douglas and some old English writers have *and* for *an*.

EKE is the Saxon imperative *eac* of *eacan*, to add to, or increase. The conjunction *eke*, is now seldom written, being supplanted according to circumstances, either by *And* or by *Also*. To EKE, or To EKE out, is to lengthen, —to supply what is wanting. The Scotch, and we believe some English authors, speak of an EKE, meaning the piece added to that which was before too short.

ALSO, is *all* and *so*; wholly *so*, or like to the preceding. It announces an additional *action* or *actor*, which follows the steps of what has gone before. By thus referring more particularly to increase in number it differs from LIKEWISE, which alludes to manner. ALS is an old spelling of *also*.

LEST, according to Tooke, is the past participle of the Saxon verb *lesan*, to dismiss, or put away. It is *lest* for *lesed*, as *blest* for *blessed*, “and with the article *that* (either expressed or understood), means no more than *hoc dimisso*, or *quo dimisso* :” that being dismissed, or taken away. Mr. Tooke proceeds to give examples of the proper as well as the erroneous application of this word, which, he says, is used by some of our best writers more improperly than any other of the conjunctions in the language. We shall copy one of his legitimate extracts, for the purpose of illustrating the explanation :

“You make use of such indirect and crooked arts as these to blast my reputation, and to possess men’s minds with disaffection to my person; LEST peradventure, they might with some indifference hear reason from me.”—*Chillingworth*.

Here *lest* is well used; “you make use of these arts :” why? The reason follows, “*lesed* that, i. e. *hoc dimisso*, men might hear reason from me. Therefore, you use these arts.”

UNLESS is derived from the same source as *lest*. It is the imperative *onles* of the Saxon verb *onlesan*, to dismiss; and was so written as late as the time of Henry VIII. LES and LESS (the imperatives of *lesan*, which has the same signification as *onlesan*) are also found in old authors, in place of *unles*; of which Mr. Tooke gives examples from Ben Jonson and others. The follow-

ing lines, which we extract from Swift, will be a sufficient exemplification of the use of this conjunction.

No poet ever sweetly sung,
Unless he were, like Phœbus, young ;
 Nor ever nymph inspired to rhyme,
Unless, like Venus, in her prime.

That is, take away youth from the poet, and his song will no longer be thought sweet: take youth and beauty from the nymph, and she will no longer inspire the poet.

It will be observed that, in the preceding verses, the word *EXCEPT* might be substituted for *Unless* without altering the meaning; and the same may be said of other examples. The reason of this will be obvious when we attend to the similarity of their origin: *Except* being the imperative of the verb *TO EXCEPT*, to take away, which is a derivation from the Latin *excipere*, compounded of *ex*, out, and *capere*, to take. *Except*, however, is now generally ranked among the prepositions; that is, it applies to a substantive rather than to a sentence. *OUT-TAKE* for *Except*, and *OUTTAKEN* for the past participle *Excepted*, were generally written, as prepositions, at an early period of our language.

SAVE and *SAVING*, the imperative and present participle of the verb *TO SAVE*, [which see in the Dictionary,] are still used in the sense of *Except* and *Excepting*: in fact to *Save* is to *Except*, under particular circumstances. "This prepositive manner," says Tooke, "of using the verb *to save*, afforded Chaucer's Sompnour no bad *equivoque* against his adversary the Friar:

"God *save* you all, *SAVE* this cursed Frere."

ELSE is of the same family as *lest* and *unless*; being the imperative of the Saxon verb *alesan*, or *alysan*, to select or put aside; to set free. The sentence in which it is written asserts the existence of one event (or thing) as being the consequence of the non-existence, or dismissal, of another. 'I was ill, *else* I would have called upon you:' I would have called upon you, *had I not* been ill; *take away* my being ill, and I would have called upon you. In a like way, every other use of the word may be resolved. The place of *else* may, in some cases, be supplied by *otherwise*; but the transfer is not reciprocal. *Otherwise* is more usually an adverb; and *else* can never denote *in another manner*. 'There was no one *else* in the room,' must allude to a person spoken of in the preceding sentence: *except* him, or *take away* him, and there was no one in the room. 'There was no one *else* in the room *except* him' is a tautology.

ELSEWHERE may be any place, *excepting* that which is just mentioned. OTHERWISE, for *elsewhere*, is antiquated.

BUT. Horne Tooke threw out a conjecture, on this word, which has puzzled the brains of every grammarian since his time. "It was the word BUT," says he, "which Mr. Locke had chiefly in view, when he spoke of Conjunctions as marking some "Stands, Turns, and Exceptions of the mind." And it was the corrupt use of this *one* word (BUT) in modern English, for *Two* words (BOT and BUT) originally (in the Anglo-Saxon) very different in signification, though (by repeated abbreviation and corruption) approaching in sound, which chiefly misled him." "It does not answer to *sed* in Latin, or *mais* in French; except only when it is used for *bot*. Nor will any *one* word in *any* language answer to our English BUT: because a similar corruption in the same instance has not happened in any other language." Mr. Tooke then quotes above thirty passages, from Gawin Douglas's Virgil, in which BOT and BUT distinguish what, he says, are different words that are now confounded under the latter orthography. Two of the shortest of those extracts will be sufficient to explain the distinction:

"BOT thy werke shall endure in laude and glorie,
BUT spot or falt condigne eterne memorie."

Preface, page 3.

"Ha! How,
Sa grete ane storme or spate of felloun ire,
Under thy breist thou rollis hait as fyre?
BOT wirk as I the byd, and do away
That wraith consaut BUT ony caus, I pray."

Booke 12, page 442.

According to Mr. Tooke's etymology,

BOT, or BŪT, is the imperative, *Bot*, of the Saxon verb *Botan*, to Boot;

BUT, or BŪT, is the imperative, *Be-utan*, of the Saxon verb *Beon-utan*, To Be-out.

In thus giving a twofold source to the modern *but*, we believe that Mr. Tooke was misled by the orthography of Douglas. We are convinced that *but*, however written, is derived solely from *be-utan*; and is the successor of the Saxon *butan*, or *buton*, which was equivalent in all its applications. Lye terms it a preposition, and explains it by a list of Latin synonymes, which comprehends all the eighteen significations that Johnson has given to the word *But*.

The original and literal meaning of *But* is *be-out*, *beyond*, *on the out side*, *further*, or in addition to what we have been speaking of. The subsequent

clause, however, which is introduced by *but*, is not necessarily of the same kind. It may either add to, or subtract from, the preceding part of the sentence; and hence it is that this word, as well as its synonymes in other tongues, is placed by the grammarians in two opposite divisions of the conjunctions,—the *copulatives* and the *adversatives*;—for we apprehend that Mr. Tooke was, also, too hasty when he asserted that no other language had an equivalent to the English *but*.

It is, indeed, true that, as far as we have observed their use, the *but* of Douglas is not included either in the French *mais*, the German *aber*, or the Dutch *maar*, to each of which his *bot* may be completely assimilated; but that usage of the Bishop, though obviously derived from the same source as *bot*, is not English. It is pure Scotch, still heard in the ordinary language of that country, but is, we believe, seldom spoken, and never now written, by the native inhabitants on the south of the Tweed. The Swedish *utan* is equivalent to *without*, as well as to the adversative *but*.

The Saxon *butan* (*be-utan*) and *with-utan* had the same signification; for the prefixes *with* and *be* were, in many of their applications, synonymous: as we shall have occasion to notice more particularly when treating, directly, of prepositions. The English preposition *WITHOUT* is, literally, *on the outside, beyond*; but, like the Saxon *butan* and *withutan*, it has two different usages which may be distinguished by the Latin words *extra* and *sine*. ‘He stood *without* the gates,’ means, simply, that he stood on the *outside* of the gates: ‘He went *without* the gates’ might signify that he went away *leaving* the gates behind him. ‘He went to bed *without* his supper,’ that is, metaphorically, he did not take his supper *with* him, when he went to bed. He went out, or *away from*, his supper. It is this latter application of *without* which the Scotch add to the ordinary English use of the word *but*. The same idea is expressed, in German, by the preposition *sonder*, from *sondern*, to *sunder*, or *separate*.

Although the Saxon *buton*, *butan*, and *bute* were each written in all the applications that have since been attached to the modern *but* and *without*, it is surprising that we meet with so very few instances of the latter usage, in any work written in England after the Conquest. The word, whether spelt *bote*, *bot*, or *but*, has been, in almost all cases, a conjunction; *WITHOUT*, or *WITHOUTEN*, being the preposition. It was often convenient for the poets to have a preposition (of the same signification) with only one, instead of two or three, syllables; and, in that case, they employed *SAUNZ*, or *SANS*, the Italian and French substitutes for the Latin *sine*. The old English poets had, therefore, three synonymous words, *sans*, *without*, and *withouten*, from which they could choose as suited their verse; while their neighbours, the Scotch, had also

three, *But*, *Forowt*, and *Forowtyn*. The *en* in *Withouten*, and the *yn*, or *in*, added to *Forowt*, were not, originally, unmeaning affixes. They were remnants of the Saxon present participle which terminated in *ande* or *ende*, and were continued in the same manner as we yet, occasionally, write either *except*, or *excepting*, without discrimination. Barbour in the Bruce has sometimes *botand* for *bot*.

Bote, in the sense of *without*, is pretty frequent in Robert of Gloucester; but we believe it occurs only three times in Chaucer, and those all in the Testament of Creseide. The following is one of those passages :

“ Seing that uncouth fare and herborie
But meate or drinke she dressed her to lie,
 In a darke corner of the hous alone.”

The copy of Chaucer, from which we have taken the preceding extract, was printed in 1561, and the word is uniformly written *but*, in whatever acceptation it is understood.

Shakspeare's first Folio has *but*, as a preposition, in Coriolanus :

Corio. You know the cause (sir) of my standing heere.

3 *Cit*. We do, sir, tell us what hath brought you too't.

Corio. Mine owne desert.

2 *Cit*. Your owne desert.

Corio. I, *but* mine owne desire.

3 *Cit*. How not your owne desire?

Corio. No, sir, 'twas never my desire yet to trouble the poore with begging.

Several of his editors, ignorant of this meaning of *but*, have, unwarrantably, changed it to *not*.

We are uncertain whether we should designate the King's Quair as a Scotch or as an English poem. The author (James I. of Scotland) was contemporary with Gower and Chaucer, and being educated in England, (where he was detained prisoner from the twelfth to the thirtieth year of his age,) his language must have been English rather than Scotch; but there are, nevertheless, in that work, two instances of the use of this word as a preposition. The orthography in the copy which we have seen is always *bot*; although the Scotch of that time made the distinction of *bot* and *but*, as appears in the 118th Act of that literary king, which enacts,

“ That na man sal wear claiths of silk, nor furrings, *bot* only knights and lords of 200*l.*, at the least, of yearly rent, and their eldest sons, and their heirs, *but* special leave of the king askit and obteinit, &c.”

Notwithstanding the carelessness of the printers, who often confound the words, it is plain, from the perusal of the poems of Barbour, Douglas, Dunbar, and Lindsay, as well as from the Scotch Acts of Parliament, that, in the fourteenth, fifteenth, and sixteenth centuries, the conjunction *bot* and the preposition *but* were so distinguished. In fact these different orthographies were preserved as late as the reign of James VI.; but, ever since the union of the two crowns, the Scotch writers have been endeavouring to conform to the English idioms, and, in consequence, the prepositive use of *but* has been generally laid aside, except in such works as are professedly Scotch: Burns still furnishes us with many examples:

“What tho’, like commoners of air,

We wander out, we know not where,

But either house or ha’?

Yet nature’s charms, the hills and woods,

The sweeping vales and foaming floods,

Are free alike to a’.”

Setting aside, then, the Scotch prepositive usage, we shall now consider Tooke’s assertion, that “no *one* word in *any* language will answer to our English *but*.” For the purpose of elucidating this proposition he extracts the following examples from Locke.

“1. *BUT* to say no more.

2. I saw *BUT* two plants.

3. You pray; *BUT* it is not that God would bring you to the true religion;

4. *BUT* that he would confirm you in your own.

5. All animals have sense, *BUT* a dog is an animal.”

“In the *five* instances which he has given (says Mr. Tooke) for five different meanings of the word *but*, there are indeed only two different meanings: nor could he, as he imagined he could, have added any other significations of this particle, but what are to be found in *BOT* and *BUT* as I have explained them.

“*BUT*, in the *first*, *third*, *fourth*, and *fifth* instances, is corruptly put for *BOT*, the imperative of *botan*.” “In the second instance only, it is put for *bute*, or *butan*, or *be-utan*.”

Now we cannot see the necessity of looking for two separate origins, when the one last given is sufficient to account for all those five applications, as well as for that so often mentioned, and which (if it ever was,) is no longer English. Besides, *botan*, had there been such a Saxon word, would have had the same

literal meaning as the compound *be-utan*. The *bot* and *bote*, from which the verb is inferred, signified, *in addition, further, over and above, beyond*. It is hence that we have the word **BOOT**, which, with us, is chiefly applied to denote something added, when bartering one commodity for another, to make up the deficiency between their values. 'We exchanged horses, and I gave him five pounds *to boot*;' that is to compensate, or make up, the difference of their worth. The substantive **BOOT** is the compensation itself, and the adjective **BOOTLESS**, (Saxon *botelos*,) as well as the adverb **BOOTLESSLY**, designates unprofitable labour, such as brings no compensation, or advantage. The Saxon *bot*, or *bote*, as denoting reparation, or making good a loss, was adopted into the language of law and of religion. Hence it is explained by *pœnitudo* (repentance), *satisfactio* (satisfaction), *emendatio* (amendment), &c. and in this confined usage only does it differ from *buta*, *bute*, and *butan*. Remarks similar to these were stated by Cassander, in his "Criticism on the Diversions of Purley," but were overlooked in Mr. Tooke's reply; neither have they been noticed by his editor.

The Saxon *betan* was to amend or repair, generally. Thus *betan fyr* was to mend, or add fuel to the fire; and, in the same sense, 'to *beet* the fire' is still heard in Scotland. It is from this that we have our comparative and superlative adjectives **BETTER** and **BEST**, (Saxon *betere* and *betst*,) as well as the verb **TO BETTER**. **TO ABET**, to assist, is now seldom used, except in certain Law Indictments. A person is there charged with 'aiding and *abetting*' another in his practices; and as these (as usually designated) are not of a very respectable class, this verb, as well as its compounds **ABETTER** or **ABETTOR**, and **ABETMENT**, have got into disrepute.

But (be-out, or beyond,) has, then, only one literal meaning, that of *further*, or *moreover*, to the former of which it is etymologically allied.* In this simple view, however, it is unnecessary; one, or other, of the words just mentioned being quite sufficient to express the continuation of the speaker's thought. Accordingly, it seldom appears in this plain sense, except at the beginning of a new paragraph: and even then, it makes but a sorry figure, for the division of the sentences mangles the speech, so that the *but* merely introduces the tail of the 'wounded snake.' The general usage of the word is to join things that are contrasted with each other, while **AND** denotes the addition of such as are congruous: 'John *and* James were saved, *but* Peter was drowned.' All the other meanings, that have been given to this word, are merely different applications, and are to be gathered, in each case, from the context.

But, always announces something additional, or beyond; but this something may be either of these three several kinds:

* See page cxxxi.

1. Matter directly assimilating to what goes before, in which case the word may be explained by 'further,' 'moreover,' 'in addition to,' &c.

2. Matter simply contrasted with what precedes, when the meaning may be expressed by the circumlocutory phrases, 'on the other hand,' 'in contradistinction to this,' &c.

3. Matter restrictive or opposed to the foregoing, and which may be notified by 'however,' 'nevertheless,' 'only,' 'except,' &c. according to the nature, or the degree of the restriction.

To one or other of these three classes, the conjunction *but* may be always referred, except in sentences where it is improperly applied. There are however one or two anomalies of construction that might puzzle a young reader, if left unexplained.

'There is not a day *but* he comes to my house,' that is, there is not a day, *be-out*, or *excepting* those on which he comes to my house. The same thought is not uncommonly expressed by the following phrase: 'Not a day passes *without* his coming to my house.'

'I have no doubt *but* that he will succeed.'

As the *but* is here placed, the meaning is ambiguous; and may be explained by *however* or *nevertheless* in one view, and by *unless* or *except* in the other, at the pleasure of the reader.

'I have no doubt, *however*, that he will succeed,' and 'I have no doubt, *nevertheless*, that he will succeed,' express a confidence that the person spoken of will be successful.

'I have no doubt, *unless* that he will succeed,' and 'I have no doubt, *except* that he will succeed,' (although rather clumsily expressed) would indicate that the probable want of success was the *sole doubt* that remained in the speaker's mind. The construction is evidently faulty. If it was meant as an independent sentence, the *but* is worse than useless, because, there being no contrast, it leads astray. On this supposition the sentence should have been written:

'I have no doubt that he will succeed.'

If, on the other hand, the words quoted were, as is probable, connected with a previous assertion, the *but* should have preceded, thus:

'There is great opposition; *but* I have no doubt that he will succeed.'

Such continuous expressions should be separated only by a semicolon; for the period tends to confusion.

But for *only* is branded by Mr. Tooke as a corruption. When speaking of his second quotation from Locke, formerly mentioned, "I saw *but* two plants," he adds,

“*Not* or *ne* is here left out and understood, which used formerly to be inserted, as it frequently is still.”

“This omission of the negative before *BUT*, though now very common, is one of the most blameable and corrupt abbreviations of construction which is used in our language, and could never have obtained, but through the utter ignorance of the meaning of the word *BUT*.”

It is true that the insertion of a negative enables us to refer the word *but* more readily to its origin, *be-out*. ‘He saw *none but* two plants,’ is equivalent to ‘he saw *none except* two plants.’ It is also true that a negative is sometimes inserted, but, in such cases, it is meant as an intensive, to give greater force to the expression, in the same view as our ancestors made use of a double negation where we now use only one. In fact, this application of *but* is an idiom which has been long sanctioned by the practice of the most approved English writers. If it originated in corrupt usage, the corruption is, at all events, not modern; for it is as old as the records of our language. The Saxon *butan* was employed in a similar manner;* and Chaucer, although in his time there was a negative to spare, presents us with numerous examples of the same kind.

“Ne she was derke ne broune, *but* bright
And cleare as the Moone light
Again whom all the Sterres semen
BUT small candels, as we demen.”

Romaunt of the Rose.

“This praier was *BUT* resonable
Therefore God helde it ferme and stable.”

Ibid.

It is not to be expected that any two words, in different languages, should run along with each other, through all the courses of time, so as to continue undeviatingly synonymous. We have seen that the English *But* has been split into two such different usages as to persuade a very distinguished grammarian, that it had arisen from the confounding of two separate words. The nearly corresponding French *mais* (Latin *magis*), German *aber* (over), and the Dutch *maar* (more), have also, each, two applications that are, apparently, contradictory. *Mais*, for example, is *more* or *further*; and literally introduces some-

* So says Lye; it is, however, but fair to add that the passage to which he refers (Oros. i. 1.) does not warrant his interpretation.

thing *be-out*, or beyond, which is to be added. This something is occasionally of an opposite kind, and, consequently, has the effect of an exception. Some writers, who wish to be minutely accurate, inform us of the quality of the intended addition, by such expressions as '*mais aussi*,' (*but* also,) and '*mais au contraire*' (*but* on the contrary); and we, sometimes, see similar phrases in our own language. In an old Law Book,* now before us, printed in Norman-French with an English translation, we find *mais* (or, as it is there spelt, *mes*) used in every way in which we write *but*. It is 'further and moreover;' 'only and except.' The former meaning is easily derivable from its etymology; we shall give examples of the latter:

Et le reason de cest diversity est,	And the reason of this diversity is,
Que le County-Court nest pas Court	That the County Court is not a Court
de Record, & pur ceo ne poit imposer	of Record, and therefore cannot impose
un Fine, car nul Court poit imposer	a Fine; for no Court can impose a Fine
Fine MES tiel Court que est de Record.	BUT such a Court as is of Record.

Nul serra arrest pur Det, Trespass,	None shall be arrested for Debt,
Detinue, ou auter cause de Action,	Trespass, Detinue, or other cause of
MES per vertue dun Precept ou Com-	Action, BUT by virtue of a Precept or
mandment hors de ascun Court.	Commandment out of some Court.

Si home enter Taverne a boyer, et	If a man enter into a Tavern to
quant il ad boya, il de ala, et ne voet	drink, and when he hath drank, goes
pay le Taverner; le Taverner navera	away, and will not pay the Vintner;
Action de Trespasse vers luy pur son	the Vintner shall not have an Action
Entree, MES avera Action de Det pur	of Trespass against him for his Entry,
le Vine.	BUT shall have an Action of Debt for
	the Wine.

We might cite examples of a like usage of the German *aber* and the Dutch *maar*; but what we have given from the French are sufficient for our purpose. An appeal to other languages might, not unfairly, be considered as a display of pedantry rather than of learning.

ALBEIT, (formerly *al be it*, be it so,) IF, THOUGH, ALTHOUGH, to which may be added GRANTING, ALLOWING, and some other participles, which

* Les Termes de la Ley.

yield certain things, or circumstances, as either untenable or not worth defending, have been termed CONCESSIVE CONJUNCTIONS. They give up a portion of the general view, or argument; but what remains is collected by other Conjunctions which grammarians call REDDITIVE, (Latin *redditivus*,) because *restoring*, or giving back whatever is not meant to be included in the general concession. NEVERTHELESS, STILL, and YET, belong to this division.

NEVERTHELESS is NE (not) *ever-the-less*, and was, at one time, so written. It states that certain circumstances continue to exist, or that certain consequences must follow, without their being *in the least* diminished by what has been conceded. 'He has used me very ill, *nevertheless* I will befriend him,' that is, his past conduct shall not *lessen* my kindness.

STILL is stable, fixed, unmoved, unchanged, from the Saxon *stellan*, or *stillan*, to place. As a conjunction, of the class now under consideration, it qualifies what *remains* after the *allowances* that have been given. Granting all that you have accused him of, *still* he has some good qualities.' 'Though all his excuses were true, *still* he is in fault.'

The English verb, To STILL, is to pacify; to stop noise, or agitated motion; to silence or to calm. The German *stillen* is to stop generally: *stillen das blut* is to stop the flow of the blood, to staunch the bleeding of a wound. The adjective STILL is quiet, motionless; and when used as an adverb, it is *continuing*, whether in motion, or at rest. 'He is *still* in bed,' 'he is *still* on his journey.' The substantive, STILLNESS, is a state of rest, free from noise and agitation. Shakspeare has the adverb STILLY, signifying in a calm and noiseless manner. See TILL.

YET is the Saxon *get*, from *getan*, or *geatan*, to acquire. The particles *af* and *at* were, in that language, equivalent to *from* and *for*; and the verbs *ge-afan* and *ge-atan* were the precursors of *to give* and *to get*. From these we have the imperatives *If* and *Yet* (formerly *Gif* and *Get*), which are the reverse of one another; on which account, in sentences, they (as well as their respective synonymes) form a sort of debtor and creditor sides of an account: so much is *given* or granted, so much is *got* or received, and we are left to strike the balance or value of the assertion: 'Although he is poor, *yet* he is honest.' 'He is not *yet* come' is an unfinished sentence. It is equivalent to 'he is not come *yet*;' there is something to follow the *yet*; and it may be, — 'but he will come soon.' Were there no expectation of his coming, the *yet* would be superfluous; and the speaker should say, 'he has not come.' 'He had not *yet* come' is bad English. There is no *yet*,—nothing to *get*, because the action is past in the mind of the relator, who should have said 'he had not *then* come.'

It is plain that different other words may, in particular cases, be substituted for *yet*; because it may not always be requisite thus to weigh the contrasted parts of the sentence. *But, however, nevertheless, &c.* mark additions with varied shades of contrast; and it is in the judicious choice of such partial synonyms that the force of language consists. We may here observe that, although words always preserve the trace of their origin, the appearance is so much altered, in passing through successive generations, that a careless observer is often unable to discover the resemblance. There is, perhaps, no word which has been condemned to such various labours, and, at the same time, preserved the form of its early years, as the verb *to get*: the following specimen of its manifold services is extracted from a work of the ingenious, but eccentric, Dr. Withers.*

“ I *got* on horseback within ten minutes after I *got* your letter. When I *got* to Canterbury, I *got* a chaise for town; but I *got* wet through before I *got* to Canterbury; and I *have got* such a cold as I shall not be able *to get* rid of in a hurry. I *got* to the Treasury about noon, but first of all I *got* shaved and dressed. I soon *got* into the secret of *getting* a memorial before the Board, but I could not *get* an answer then; however, I *got* intelligence from the messenger that I should most likely *get* one the next morning. As soon as I *got* back to my Inn, I *got* my supper, and *got* to bed. It was not long before I *got* to sleep. When I *got* up in the morning, I *got* my breakfast, and then *got* myself drest, that I might *get* out in time to *get* an answer to my memorial. As soon as I *got* it, I *got* into the chaise, and *got* to Canterbury by three, and about tea-time I *got* home. I *have got* nothing for you, and so adieu.”

“ Every phrase in this extract is in popular and perpetual use, and it is far from my wish to deprive the vulgar and the wealthy illiterate of so convenient an abridgment of terms. On the contrary, I recommend it to the pious care of Dr. — to compose a History of the World on this elegant plan of abbreviation. All the events, from the birth of time to his Majesty’s journey to Cheltenham, may be detailed without the aid of a single verb in the English language, the omnipotent GET excepted.”

* ARISTARCHUS, or the Principles of Composition.

OF PREPOSITIONS.

A substantive and a verb are sufficient to form a sentence; but there are, generally, accessory circumstances which require to be expressed. If the verb, for instance, be transitive, the word on which it falls may be specified, and is either a noun or a pronoun in the accusative case: or it may be the infinitive of another verb which is in fact a noun. The manner of the performance may be stated by an adverb; and the qualities of the nouns may be marked by adjectives. Besides, every substantive or *thing* must stand at a certain point, and occupy a particular portion of space, which can only be defined by referring to the place occupied by objects already known. Words that express the situation of one noun with respect to another, either really or metaphorically, are prepositions; and, though used to denote general relations, must originally have been the names of objects or of actions. The expression of *situation* is their distinguishing characteristic; and, as this is only observable from the conjunction, or from the degree of the separation, of things, it is on comparison alone that their being depends. We say that one thing is *in* or *out*; *before* or *after*; *on* or *off*; *to* or *from*; *on this side* or *on that*, of another; and such words and phrases are what Grammarians have called Prepositions. Their name suggests no idea of their nature. The Latin derivation from *præ*, before, and *positus*, set or placed, might, in our language, be equally well applied to adjectives; for they, too, are *placed before* nouns. The order of arrangement is different among different nations. The adjectives in French, and the prepositions in Turkish and Hungarian, seldom precede, but generally follow, the substantives with which they are connected in construction: this is also sometimes the case in English.

In the Greek, Latin, and other languages which have declensions from their nouns, prepositions are said to *govern*, respectively, one or other of the cases; and, in English, when followed by a pronoun it is usually in the objective state. This *government* which one word exercises over another is not real but figurative; and the misapprehension of certain Etymologists, in a similar case, is well (though rather forcibly) illustrated by Mr. Tooke. "These Gentlemen," says he, "seem to think that *translation* is *explanation*. Nor have they ever yet ventured to ask themselves, what they mean; when they say that any word *comes from*, is *derived from*, *produced from*, *originates from*, or *gives birth to*, any other word. Their ignorance and idleness make them contented with this vague and misapplied metaphorical language." They do not "consider that

words have no *loco-motive* faculty, that they do not *flow* like rivers, nor *vegetate* like plants, nor *spiculate* like salts, nor are *generated* like animals ;” “ and yet, until they can get rid of these metaphors from their *minds*, they will not themselves be fit for etymology, nor furnish any etymology fit for reasonable men.” The case of a noun does not depend upon the preceding verb or preposition. The *governing* and the *governed* are collateral and corresponding effects of the same cause—the state of the different objects in the mind of the writer. When a substantive is the subject of the verb, it is announced by its *name*, or nominative. In every other state it must be attended by words that express its situation ; otherwise such words must be understood. These when separate are termed prepositions, and when added to the noun they form declensions. When we say, “ John went after *him*,” it is not because it follows the word *after* that the pronoun is in the accusative, but because the person represented by the word *him* is not considered as an *actor* in the sentence ; otherwise we should say, “ John went after *he* went,” making two assertions instead of one. Verbs and prepositions are the pictures, but not the energies themselves ; and whatever authority they may be supposed to acquire over the modifications of nouns, must be derived, by delegation, from their prototypes in nature. Words impressed on the page are like figures on the canvass. We see mountains and plains, seas and rivers, woods and lawns, diversified at the pleasure of the painter ; but the individuals of the group exist independently of one another. The waving foliage of the tree may be reflected from the stream, but it contains no dryad to hang, at will, its branches over the brink ; it is passive in the hands of a superior power.

The nominative in a sentence is never preceded by a preposition. It is the prominent personage in the picture, and is otherwise sufficiently distinguished. When we allude to its filling a subordinate part on some other occasion, we introduce a relative pronoun, to which a preposition is referred ; and, in such a case, the preposition may either go before or after that relative : thus, ‘ he, *of* whom you spoke, came here yesterday ;’ or, ‘ he, whom you spoke *of*, came here yesterday.’ The clause, ‘ *of* whom you spoke,’ or, ‘ whom you spoke *of*,’ is parenthetical,—it is a contracted note of reference, and might even have been placed at the bottom of the page. In such phrases as ‘ the things you wished *for* are arrived ;’ ‘ the gentleman you wrote *to* is here, &c.’, a relative (*that*, *which*, or *whom*,) is always understood.

The greater part of the prepositions have passed under our review, when treating of adverbs and conjunctions. We shall now speak of those that remain ; and, in doing so, we may have, occasionally, some additional remarks to make on a few that have been already noticed.

ABOUT is the Saxon *abutan*, or *onbutan*, (*on-be-utan*) on the outside ; on the

confines of any place, or time. In consequence, the word signifies near to, or close upon, and, metaphorically, concerning. When we say that a certain village is *about* seven miles from London, we do not ascertain the site of the village; for there is a whole line of circumference around London, all parts of which are equally distant from that capital. It is hence that *about* is sometimes reckoned synonymous with *around*. 'London is *about* seven miles distant from *this* village' is a definite expression, because 'London' and 'this village' are, in this case, fixed stations. The substantive *BOUT* is a *turn*, or single *round* of a wheel; and is, hence, equivalent to *time* when applied to the repetition of action. 'We shall not finish at this *bout*,' is 'we shall not finish at this *time*.' Another *Bout* and another *Round*, of similar actions, are synonymous.

When we consider an object only with respect to its length, the *but* (or *be-out*) is the point at the farthest distance,—the *END*. A line has two *ends*, because we may suppose ourselves standing at either. A *length of time*, on the contrary, has only one *end*; that which is nearest, or first, being termed the *BEGINNING*. The French *but* signifies *end*, and, metaphorically, aim or design: the *end* at which we wish to arrive. A *BUTT* (French *but*) is the name of an object, used in the exercise of ancient archery. It was a mark to shoot at; generally a post with a board shaped like a shield; painted with coloured concentric circles, and having a *white spot* (or a nail) in the centre. Hence arose the phrases, 'to shoot *point blanc*,' (French, *white point*,) and 'to *hit the nail on the head*:' proverbs indicative of trials that have been successful. The post on which the mimic buckler was fixed was sometimes shaped like a man, and was tilted at with spears as well as shot at with arrows. The figure was called a *QUINTAIN*, [See *QUAINT*,] and turned round on a pivot when the shield was struck. It is in allusion to that practice, that a man is said to be made the *Butt* of a company, when he is chosen, by the others, as a person against whom they aim their *strokes* of satire and their *shafts* of ridicule.

In the case of a solid body, its *but*, (*be-out*) or *outer* part, is its surface; and, considering the world as a *plenum*, that surface is, in every point, contiguous to other bodies, real or imaginary. The parts of the surface, or *endings*, of one body, are also portions of the surface, or *endings*, of the other bodies by which it is surrounded; so that the words *surface* and *end* are names of relations,—not of things: they are not real but metaphysical existences. One body *ABUTS*, or leans upon another which is its support, or *ABUTMENT*. These terms are chiefly confined to Architecture, where *ABUTMENTS*, *BUTMENTS*, or *BUTTRESSES*, are solid buildings added as props or supports, to walls or arches, to enable them to sustain an incumbent pressure. The *BUT-*

END of a musket is that which leans against the shoulder; the other end is the mouth or muzzle. ABUTTALS, in old Law-writings, were the BUTTINGS, or boundaries, mentioned in the description of a piece of land. In some counties, short ridges, which are cut off at one end in an angular direction, so as to have the appearance of ABUTTING, or leaning, upon the adjoining field, are termed BUTTS: they are pieces or *ends* of ridges. The two hinder parts of a quadruped, from the root of the tail downwards to the junction of the hind legs, are the BUTTOCKS: or, jointly, the BREECH, which see in the Dictionary.

The adjective ROUND is, strictly speaking, equivalent to circular, and a ROUND is a circle; although, not being a scientific term, the word is not confined to the geometrical definition. To go Round is literally to move in a circle; but, in its ordinary acceptation, it is merely to move in a circuitous manner: so as, on returning to the same point, the path shall have enclosed a space. A person looks Round, or AROUND, or *all around*, for the purpose of surveying the objects that SURROUND him,—that exist in that circle of which he is the centre, and of which the bounding line is his HORIZON; a Greek word, which literally signifies terminating or bounding the sight. In metaphorical usage those objects are termed CIRCUMSTANCES, from the Latin *circum*, around, and *stare*, to stand; so that the common phrase ‘surrounding circumstances’ is a pleonasm. To ROUND is to make round. To ENROUND, for To SURROUND, is antiquated. ROUNDNESS is circularity, and ROUNDISH is approaching to that form. A Round body, when solidity is attended to, is a globe: it is Round in every direction. In a consequent usage Round is open and unconfined, in opposition to narrow or contracted; and hence we speak of a ‘Round assertion,’ or asserting ROUNDLY, without being minutely accurate, ‘a round sum,’ &c. We also speak of a ‘RANDOM guess,’ and of ‘going at Random:’ a kindred word, from the Saxon and German *Rand*, a circumference, border, or boundary.

From what we have said, the application of the prepositions ROUND and AROUND will be obvious. They differ from About in not being confined to the circumference of the surrounded space. They may be either *near* or *distant*, provided they be within the circle of our ken. The Saxon prefix *em* was equivalent to the Greek *amphi*, around; and *embutan* (*em-be-utan*) is replaced by the modern English adjective ROUNABOUT, not straight forward, but in a circuitous direction.

It is natural to look for the Saxon *on-rondan*, or *on-rundan*, as the origin of the preposition *Around*; but we find no such verb in the dictionaries of that language: neither do we perceive any word which we can properly refer to as

the precursor of the English *Round*. A similar orthography and signification are nevertheless common to all the other Gothic dialects. The German, Swedish, and Danish adjective is *rund*; and the Dutch (as also the French) write *rond*. The Saxon *on-hwæl*, around, was compounded with the preposition *on* and *hweol* a WHEEL. The Latin *rota* (French *roue*) a wheel, originated the adjective *rotundus*, from which the modern equivalent *Rund*, or *Round*, is supposed to be primarily derived.

NIGH, NIGHER, NIGHTEST,
NEAR, NEARER, NEAREST.

are words that express vicinity, and the gradual approach to contiguity with respect to other things, whether in time or place. The two synonymes have the same origin, and scarcely differ in their usage. Both are used adverbially; but *Near* is more readily chosen when we look for an adjective. It has, in addition, the adverb *NEARLY*, which is distinguishable from *ALMOST* (mostly *all*) by a very slight shade. We speak of a '*near* residence' and of our '*nearest* relations,' in which cases, *nigh* and *nighest*, though once common, would now be awkward substitutes. *NEXT*, (the Saxon superlative *neahgest*, *next*,) is merely another orthography of *Nighest*; but custom has given it a more varied application. *Nighest*, or *Nearest*, is the greatest degree of *NEARNESS* (formerly *NIGHNESS*) as compared with other objects that are also in the vicinity; but *Next* is that order existing between two objects only, whether in place or succession, in which no third one intervenes. 'I shall see you *next* week' means 'on the immediately following week;' but the speaker does not advert to the comparison of *Nearness* between that and any of the weeks that may succeed it, which he must have done had he said 'on the *nearest* week,' or, 'on the *nighest* week.' It will be observed, too, that '*on the*' precedes the latter cases, whereas '*next* week' has neither a preposition nor an article.

Although *Far*, *Farther*, and *Farthest* are the counterparts of *Near*, *Nigh*, *Nearer*, &c., yet custom has so far distinguished the latter as to allow them to express the degrees of approximation to an object either with, or without, the intervention of the particle *to*; and, consequently, in this latter usage they have been considered as prepositions. We say, indifferently, 'he was *near to* London before he met with the accident,' or, 'he was *near* London before, &c.:' 'he sat *next to* me,' or 'he sat *next* me:' but we cannot say 'he was *far* London, &c.:' or that 'he sat *farthest* me:' for, in these cases, we must interpose the preposition *from*. By the interjection of *to* and *from*, the words return to the state of adverbs.

The obsolete verb *To NIGH* and the sea-phrase *To NEAR* denote, each, the act of approaching to a certain point, by which the lineal distance is gradually

shortened ; but, when two bodies of a certain magnitude are brought nearer to one another, in the direction of side to side, we attend to the space by which they are separated *lengthwise*, and say that this space **NARROWS**, or is becoming more **NARROW**. **NARROWNESS** (like **Broadness** and **Wideness**, which will afterwards come under our notice,) is a relative term : depending wholly on its proportion to the length, or rather to our feeling with respect to that proportion. In metaphorical language, *near*, or *narrow*, is contracted and confined, in contradistinction to open and free, both with respect to temper and to situation. We say that a man has a *narrow*, or illiberal, mind ; or, that he is in poor, or *narrow*, circumstances. *Near*, or **Narrow**, is also equivalent to penuriously and niggardly ; in the same manner as we characterize a miserly person by the epithet **CLOSE-FISTED** ; or a charitable man by the term **OPEN-HANDED**. The adverb **NARROWLY** is used in a similar manner as the adjective. **NIGHLY**, for **Nearly**, is out of use.

WITH.—BY.

These prepositions are of similar origin, and, therefore, in practical usage, they are often confounded. Their origin, however, although similar, is not the same, and accurate writers have always observed their distinction. *By* (as explained at page xxxiii.) is *at the side of*, or *near to* ; and **WITH** is the imperative of the Gothic verb *withan*, to join, or unite for some particular purpose. *With* was a Saxon preposition, and had, then, some varieties of usage which are yet retained in composition. As a separate word it always signifies *join*. The things which it connects are considered as united for the occasion ; either as necessary companions or as inseparable circumstances. That which is *by* (at the side of) may assist or otherwise interfere, but is no partner in the conduct of its fellow. We pass *by* a man when we pass *near* him in our progress. To pass *with* him, would be to take him along with us. We formerly showed the connexion between *Be* and *By* ; and the same sort of relationship existed between the Gothic *Withan* and the Saxon *Weorthan* : from which latter we have derived the Conditional, **WERE**, of our substantive verb. [See page lxxx.]

To *add* and to *join* are almost identical ; and therefore, there is a close affinity between **AND** and **WITH**. Things conjoined with *and* are joint agents or patients, and are referred to a verb in the plural ; whereas, *with* merely ties another thing, or circumstance, to the principal actor or subject of the piece : and, consequently, requires a verb in the singular only. Thus, ‘John *walks* with James ;’ but John and James *walk*.’ It is to prevent any misapprehension with regard to the person that James is placed after the verb, otherwise we might as well write ‘John, with James, walks.’ In this construction *James* is

merely an adjunct; for we are not concerned with him as an actor, any more than in the phrases 'John walks with a *dog*,' or 'he walks with a *bundle*.' James, the Dog, and the Bundle are neither of them nominatives: they would have been marked as ablatives had English nouns possessed terminations to distinguish such a case.

When the verb marks opposition, and no other noun appears in the sentence except those that precede and follow the preposition, the two are presumed to be opposed to each other. Thus, 'James fought *with* John against the common enemy' contains the substantive *enemy*, on which the action of the verb falls; but 'James fought *with* John presents no third party, and, therefore, it is to be supposed that they attacked one another. It is hence that *with* is sometimes explained by *against*. It were well, however, in such cases, to vary the phraseology, so as to prevent any chance of misconception. Certain verbs necessarily imply this sort of opposition: as, 'James *contested with* him the palm of victory;' which might be less doubtfully expressed by 'James and he contested, with each other, for the palm of victory.'

In distinguishing between *With* and *By*, we should never forget that, whether literal or metaphorical, the former always includes the idea of *junction* and the latter of *association without absolute connexion*. Certain usages, in which it is supposed that they may be taken indiscriminately, are peculiar as well as few, and are consequential upon words, or ideas, that are guessed at, but not expressed in the sentence. 'He was slain *with* a sword,' and 'he was slain *by* a sword' are given by Mr. Tooke as synonymous. In the former case, the sword is *conjoined with* the action, and, in the latter, it is the *only* instrument of death that is stated to be *By*, *beside*, or *near*, on the occasion: the conclusion appears to be infallible. 'To sell *by* the yard' is to sell,—the yard being *by*, or *at hand*; and, therefore, *presumed* to be necessary as a measure in the transaction.

Were we to consider *By* as a foreign word, for which we had to find synonyms in the English tongue, we should discover that almost every sentence where it is found would present a shade of difference in the meaning. This is owing to its connexion with other words which vary its effect, so as to produce a resemblance to other prepositions. 'He robs *by* night,' that is, *in* or *during* the night. 'He gained battles *by* sea and land,' that is *on* sea and *on* land. 'Day *by* day, is equivalent to 'day *after* day;' or one day *past* and another day *past*. '*By* and *By*,' is, in one or two short spaces of time, and so of other phrases. We should be aware, however, that we are here speaking of relations, not of things; and that, consequently, in this species of translation, we are merely producing a change of metaphors. Such is the nature of every word to which we give multiplied definitions; for we never dream of setting

down forty or fifty explanations to the name of any object that is cognizable by the senses.

WITHOUT and WITHIN have been already noticed. In composition, the Saxons used *With* and *Be* indiscriminately. They had *with-utan* and *be-utan*, *with-innen* and *be-innan*, with exactly the same significations. In a suit of two apartments, the Scotch *But* and *Ben* (be-out and be-in) apply to the *outer* and the *inner* rooms—the kitchen and the parlour. The *out*, in *without*, is the same, whether we take *with* as the imperative of *wyrthan*, to be, or of *withan*, to join. In the former case, *Without* is equivalent to *Be-out*; and in the latter, to *Out-join*, or to *take away* the junction. To *OUT*, meaning *to put out*, is now seldom written; but it has still a place in the dictionaries, as well as its imperative the interjection *OUT!* *OUT of* is also there, as a preposition, although it is the *of*, only, that can properly belong to that class. The old French *osté* was equivalent to *but* in the sense of *except*. The modern verb *ôter*, formerly *oster*, is to take away; and To *OUST* is yet a term in English Law, signifying to drive *out*, or expel, from possession. *OUTRE* is a French word, of recent importation, which we use to designate any thing that is extravagant, or, what we consider to be, *beyond* ordinary bounds. *WITHAL*, meaning ‘*with all this*,’ or, ‘*in addition to*,’ is now seldom seen except in the compounds *THERewithal* and *WHEREwithal*, formerly noticed.

BEYOND, on the farther side, is from the Saxon *begeond*, gone by. “It is (says Tooke) the imperative *Be*, compounded with the past participle *geond*, *geoned*, or *goned*, of the verb *gan*, *gangan*, or *gongan*, to go, or to pass, so that ‘*BEYOND any place*’ means, *be passed* that place, or *Be* that place *passed*.” From the same origin are *YON*, *YOND*, and *YONDER*, formerly mentioned.

BETWEEN and *BETWIXT* are acknowledged synonymes, and denote the relation of lying *near*, or passing *by* two separate objects (one on each side); as expressed by the word *Twain*, Saxon *twegen*. There are a multitude of words, etymologically connected with the numeral *Two*, for which we must refer to that head in the Dictionary.

AMONG, or *AMONGST*, is the Saxon preposition *gemang*, the contracted past participle *gemenged*, of the verb *gemengan*, To *MINGLE*. Of course, it is always followed by a noun of number; with which, only, what precedes can be mixed, or *mingled*. The Saxon *manige*, *menige*, *menigo*, (and more than twenty other orthographies,) signified a multitude. The old English and modern Scotch is *Menge*, which appears in the adjective *MANY*, and its compounds. Those are few, but may be increased when required.

MANY is now seldom written as a substantive, being supplanted by the Latin word multitude. The authorities for its substantive use, however, are neither old nor worthless; for, besides Shakspeare, it has the name of Dryden.

‘The *Many* rend the skies with loud applause.’

Even in its adjective form, the word retains a trace of a collective noun; and, on that account, it exhibits a peculiar anomaly in the language. ‘A great *many*’ still denotes a great multitude: and ‘a great *many* men’ expresses (with acknowledged propriety,) ‘a great number of men.’ In both cases, *many* is, obviously, a substantive; but, in the latter example, the *of* is not inserted. A like remark may be made respecting FEW, which, though limited, is still a collective noun. We speak of *a Few*, meaning a small quantity; and we also say ‘a *few* things’ in place of a small number of things. LITTLE and MUCH have nearly similar usages. But there is another application of *Many*, still more peculiar; and which, from its general use, may be considered as an English idiom: it is made to precede a noun in the singular number, with an Article intervening. Thus:

“ But should some neighbour feel a pain.
Just in the place where I complain,
How *many* a message would he send!
What hearty prayers that I should mend!
And more lament, when I am dead,
Than all the snivellers round my bed.”

Swift.

It were needless to multiply examples; for they are to be found every where, in our most approved writers.

TO, TILL,—UNTO, UNTIL.

The particle TO has already been defined in all its usages.* As a preposition, it is the point whither a moving body tends, or AT which it arrives; and we mention it again, solely for the sake of contrast with another preposition,—TILL.

“ That TILL should be opposed to FROM, (says Tooke,) only when we are talking of *Time*, and upon no other occasion, is evidently for this reason, viz.

* See pages xxxiii. xlv. and cxxvi.

that **TILL** is a word compounded of **To** and *While*, i. e. *Time*. And you will observe that the coalescence of these two words, *to hwile*, took place in the language long before the present wanton and superfluous use of the article **THE**, which by the prevailing custom of modern speech is now interposed. So that when we say '*from morn TILL night*' it is no more than if we said '*from morn TO TIME night*.' When we say '*from morn TO night*,' the word *Time* is omitted as unnecessary. So we might say '*from Turkey TO the PLACE called England*;' or '*TO PLACE England*.' But we leave out the mention of *Place* as superfluous, and say only '*to England*.'"

All this is very ingenious; and the reasoning might be fortified by advert- ing to the contractions of old English authors, who, as late as the time of Henry VIII. wrote **TONE** and **TOTHER** instead of 'the one' and 'the other.' Nevertheless, this, like many other etymological conjectures, is founded on a mistake. The Saxon preposition *til*, or *tille*, was used both for *To* and *Till*,— for the Latin *ad* as well as *donec*. The substantive *Tille* was a resting place, or station; and *til-modig* was calm-minded, quiet, tranquil. *Stellan* or *Stillan* was, to *place*, or to render *placid*; to *stop* the movements of body, or to *allay* the agitations of mind. The prefix **S**, will be afterwards explained, by which it will be evident that the Saxon adjectives *stille* and *tille* were synony- mous.

The Danish *til* signifies **To** and **AT**, as well as **TILL** the preposition of *Time*. '*Kom i Morgen TIL mig*' is 'come to me to-morrow;' and '*TIL den bestemte Tid*' is 'at the appointed hour.' The Swedish *til* has exactly the same usage '*Komma TIL staden*' is 'to come to town,' and '*TIL den tiden*' is 'till that time.' The Danish *indtil* and the Swedish *intil* are, each, equivalent both to *Until* and *Unto*.

The Scotch have always retained this general meaning of *Till*, as applicable both to time and to place. The examples in Gawin Douglas are innumerable; Barbour has *tillgyddre* for *Together*; and, in fact, the same indiscriminate usage of *To* and *Till* is universal, both in spoken and written language, on the North of the Tweed. In English the distinction is clearly preserved. **UNTO** and **UNTIL** are *on to* and *on till*, that is, 'on to the place' and 'on till the time;' but the words are getting out of use, the *To* and *Till* being reckoned sufficiently explicit.

TO, AT; ON, UNTO, AWAY from; IN, INTO; OFF, OUT of.

The distinction between **To** and **AT** is that of motion and rest. We go to a place: and we stop at it. The *To* becomes *At* when it has ceased to move. We aim at, or shoot at; but the *At*, or mark to which these exertions are pointed, is itself stationary.

AT is *close to*, without any assignable distance ; but we still attend to the idea of the objects being distinct. ON makes the junction more complete, as if the *To*, *Too*, or *Two*, were become *One*. *At*, with respect to two bodies, applies equally to both, whatever be their relative magnitudes : but *On* refers to a smaller body's being joined to a larger. Further, if we suppose the larger body to move, that which is *On* must move along with it (unless taken, or thrown, OFF,) while that which is merely *At* will be left behind.

ON differs from IN, by being united at the outer part, or visible surface, whereas *In* is supposed to be out of sight, as if covered with a shell. To pass UNTO is to the *on*, or outside ; but, to pass INTO is to penetrate the surface. The opposite of ON is OFF ; of UNTO is AWAY *from* ; of IN is OUT ; and of INTO is OUT *of*. These several distinctions are merely consequences drawn from the explanations formerly given ; but we judged that they would be rendered more apparent by contrast. This contrast, too, we believed would strike more forcibly when referred to natural objects rather than to metaphysical relations : the metaphorical applications may be multiplied at the pleasure of the writer.

ON, UPON. *Upon* is literally, on the upper side ; but what is it that constitutes *up* and *down*? With respect to things upon this globe, it is the direction *from* and *to* the centre of the Earth ; and the language of ordinary life appears, on this subject, to be in unison with that of philosophy. Every thing that is *on* the surface of a body is *upon* it, to whatever part of that surface it may adhere. A fly walks equally well *upon* the ceiling of the room, *upon* the window pane, or *upon* the floor. Neither in metaphorical usage does *upon* differ from *on*. Something is laid *down*, or asserted, *on*, or *upon*, which other things are made to rest. If we are to give *upon* a distinctive meaning, it is only when it is considered as two separate words, *up* and *on* : 'lay these things up,' 'where *up*?' 'up *on* the shelf.' 'He is *up*, *on* the top of the house,' &c.

OVER, ABOVE. The Saxon *ufa*, *ufera*, and *ufemest* are equivalent to UP, UPPER, and UPMOST, or UPPERMOST ; and the comparative *ufera* is, doubtless, the etymon of the Saxon preposition *ofer*, as well as of the English OVER. *Over* for 'upper' and *Overest* for 'uppermost' are frequent in Chaucer. ABOVE is the Saxon preposition *be-ufan*, or *abufan*, (*on-be-ufan*,) on the top, or upper side : it is the old English *Aboven* and the Scotch *Aboon*. *Over*, or *more up*, differs from *Above* as being indefinite in height, whereas the latter is more immediately *upon* the object which is below. This comparison, however, is more consonant with etymology than with usage ; for, with respect to elevation, the words seldom need to be discriminated. The chief practical

distinction is that *Above*, both literally and metaphorically, is confined to designate what really is, or may be imagined to be, OVER-HEAD; whereas *Over* is beyond in any direction: '*Over* the field,' '*Over* the brook,' or '*Over* the sea,' is across or beyond the field, the brook, or the sea. It may also mean *above* those places, on the idea that the object we speak of may *hover* or float *above* in the manner of a bird, or of a winged deity.

Figuratively, OVER is *more*, or *beyond* what is looked for; and, in this sense, it is much employed as a Prefix. To OVERRATE, for example, is to prize *above* or beyond the value; and To OVERCOME is to subdue or conquer. *Above* is also a Prefix, but in a very few cases. ABOVE-CITED and ABOVE-MENTIONED designate such things as have been cited or mentioned *before*, and, figuratively, in a *higher* situation than the *present*. ABOVEGROUND is above the earth's surface, in opposition to UNDERGROUND. ABOVE-ALL is of *higher* value than what have been previously spoken of. ABOVEBOARD is open and visible, in allusion to the fraudulent tricks of gamblers, and particularly card-players, which are stigmatized as shuffling and UNDERHAND. To fall OVERBOARD is a sea phrase, meaning, '*to fall over* the ship's deck into the water.'

Over, when connected with motion, is from one side to the other; but it traverses the space by passing *above*, not *through*, the substance or medium; and it is hence that To OVERFLOW, or To OVERSPREAD, is *to flow*, or *to spread*, so as to *cover* the whole of the surface.

THROUGH, THOROUGH, THRO.

On the supposition of the motion of body, its course may be marked by describing the medium, or substance, through which it passes. Words expressing this relation must state that one body divides, cuts, or separates the parts of another; or that it passes by an opening already made. THROUGH, or THOROUGH (contractedly THRO,) is the Saxon *thruh*, or *thuruh*, the same with *thure*, *thura*, or *dura*, a DOOR, or passage. This apparent identity of the preposition and the substantive was observed by Skinner, and illustrated by Mr. Tooke, from other divisions of the Gothic tongue: the Dutch *door* or *deur*, for example, stands equally for the noun and the preposition. The Greek *Thura* (Θύρα) also signified a *door*, but had no prepositive usage.

The irregular orthographies of the Saxon and old English writers have, frequently, left us with duplicates of the same original word; and of this *Through* and *Thorough* are marked instances. The best authors, for a century past, have distinguished them, as well as their compounds, by confining THROUGH to the class of prepositions and THOROUGH to that of adjectives; but this praiseworthy improvement has been much retarded by the antiquated and

promiscuous explanations of the Dictionaries: explanations which ought to find their way only into Glossaries. **THROUGH** an object is, then, passing it by *penetrating*; and **OVER** is passing *by* the upper side. **THROUGHOUT** is a compound preposition signifying *wholly out*, leaving no part unpenetrated. **THOROUGH** and **THOROUGHLY** are the adjective and adverb, expressing the quality or state of being perforated or *passed through*; and hence, in any work of labour, they are equivalent to complete and completely,—finished and in a finished manner.

The German *durch* and the Dutch *door* are both used extensively as prefixes. The Saxon *thurh* and the old English *thruh* or *thorough* were also so employed; but, in latter times, the compounds from that source have been superseded by words adopted from the Latin, (either directly or through the medium of the French,) and these have the equivalent, but inseparable, preposition *per*: so that we have retained only two or three with our national prefix. A **THOROUGHFARE**, from the Saxon *faran* to go, is a public passage. **THOROUGHPAVED** is an adjective taken from the *Menage*; and literally designates a horse which has been *thoroughly* or completely bred, so as to be fit for the rider; that is, in the phrase of the stable, 'BROKEN *in*.' **THOROUGH-BRED** has a similar meaning, but may be applied to man as well as to animals: Swift has written **THOROUGHSPED**. Johnson has preserved the adverb **THOROUGHSTITCH** in his Dictionary, at the same time adding the stigma *a low word*. It is obsolete, but not low. The Saxon *thurhsticcean* was 'to go through *sharply*;' from *sticean* to stick, or stab.

The significations of many of the prepositions are peculiarly modified when they refer to *multitude*. They are applicable to *each* and to *all* of the individuals of the group; and, hence, they have both a *distributive* and a *collective* power. 'Through life' is through *every* period, and to the *conclusion* of existence. 'To go through the city' may be either to pass from one end to the other, or to visit every street and square. The prepositions in such cases undergo no change of meaning; for the ambiguity is occasioned by the collective nouns.

When this collection is composed of spaces of time, as days, weeks, months, &c. the prepositions are equivalent to *During*: 'per multos annos,' *during* many years. 'To live *for, out, or through* a long period,' and 'to live *during* a long period,' are synonymous. It is only by the known measures of space and time that magnitude and duration can be expressed; and, when the extent of either is unlimited, the body which should serve as a comparison (**THAT**, *with, under, above, through, by, or over*, which the other stands or moves,) is left undescribed. **CONTINUAL** is from the Latin *con* and *tenere*, to hold together, and denotes an undivided, unbroken succession in space or

time, either for a certain length or in general, as the other parts of the sentence shall limit or leave indefinite. 'It moved CONTINUALLY for a year' signifies that something moved during a year *without stopping*. 'It moves continually,' or, 'it shall move continually,' supposes no period to the motion. PERPETUAL, from *perpetuare*, Latin, to go through, has a similar usage. 'To move PERPETUALLY,' is to move *onwards* to the end, *without interruption*. EVER is equal to OVER in the sense of the Latin *perpes*, that is, *perpetual*, *entire*, or *going through the whole*. EVERY is *over*, attending to *each* individual. *Ever* is seldom confined in its signification; but, when it is so, it refers to some *whole* which is expressed or understood. 'If *ever* I meet him' is, 'if I meet him *at any point* OVER the general extent of time.' *Ever* and *Over* had, at one period of our language, the same orthography; and the chief distinction of the words at present is, that one is applied to time and the other to space.

" So doth wymmen, after misdoynge,
No connon no schame, no repentyng;
OVER heo bylevith in folie,
So in the lym doth the flye."

Kyng Alisaunder.

To whatever depth we may push our metaphysical abstractions; and however much, from the play of words, we may imagine ourselves to be wise when we are only profound, a slight inquiry into the origin of terms would easily point out the path to reason and nature. Those words, in all languages, which have been supposed to convey the idea of *endless duration* are derived from the expressions of *time*. The Greek *αιων*, *aion*, and the Latin *ævum*, indicate, in their literal sense, an *age* or *period of action*; and are often employed to denote *finite* duration. *Æternitas*, from *ævum* (*αει*) and *trans*, is, in its origin, a long period, or *beyond* an age. ALWAYS is *in all ways*; unchangeably. Attention to this unvaried application of language to what is cognizable by the senses, may be highly useful in tracing the extent of its figurative dominion.

In the forming of compound words, EVER is employed both as a prefix and as a termination. In the former case it is equivalent to *always*: thus, EVERLASTING, (with its adverb EVERLASTINGLY,) is without decay; and EVERDURING is *always* enduring, or remaining. The number of such compounds, which have been admitted into the dictionaries, is few; but they may be multiplied at pleasure. The *ever* may precede almost any participle: at first, indeed, with a hyphen; but, if the compound be expressive, the word will soon be adopted by others, and the hyphen withdrawn. Those words which ter-

minate in *EVER* may, also, be noticed in this place. They are all either pronouns or pronominal adverbs; and they might have been included, under one or other of those heads, had *Ever* and *Over* been, then, explained.

WHOEVER, designates any person, or number of persons, separated from the general mass, or (in a limited sense) from the class *over* which we direct our view;

WHATEVER, designates any one or more of the things, or circumstances: and

WHICHEVER, designates any one or more of the beings, things, or circumstances, *selected at will* from the mass *over* which our view extends.

WHEREVER, denotes any place, in (or *over*) the extent of space, in which the object, or objects, we speak of may be found.

WHENEVER, denotes any moment, in (or *over*) the course of time, during which what we speak of may exist.

HOWEVER, is in any mode, or manner, that may be chosen; notwithstanding what may have been previously asserted.

We stated (page cxv.) that *So* and *As* were both, in their origin, equivalent to *THAT*, differing only in their present usage; and, in that sense we find them when compounded with other words. *WHEREAS*, with the signification of 'in place *that*,' is a conjunction; and in the sense of 'seeing *that*,' or some collateral expression, it introduces the greater part of our Acts of Parliament and public Proclamations. *WHOSO*, for 'who *that*,' is nearly obsolete, being superseded by *WHOSOEVER*. *HOWSO*, *WHATSO*, and *WHERE SO*, are wholly antiquated.

SOEVER, literally *that ever*, can scarcely be considered as an independent word; for it is always joined to a pronoun, either in reality, or in construction. The words *Whoever*, *Whatever*, &c. just explained, are occasionally changed into *WHOSOEVER*, *WHATSOEVER*, *WHICHSOEVER*, *WHERESOEVER*, *WHENSOEVER*, *HOWSOEVER*, with no perceptible alteration of meaning; and, in addition, we have the genitive and objective cases, *WHOSSOEVER* and *WHOMSOEVER*; as well as, *WHENCESOEVER* and *WHITHERSOEVER*,—*from* and *to* 'what place *soever*.'

There is a peculiarity of construction with respect to some of the compounds now mentioned; for certain words may, if we please, intervene between the termination *soever* and the preceding parts of the compounds. *Whichsoever*, *Whatsoever*, and *Howsoever* are the oftenest so written; but we believe that our meaning will be best explained by examples:

'*When*, or *where*, *soever* the election may be held; in *what* way *soever* he may act; *whose* advice *soever* he may take; *which* party *soever* he may espouse;

or, *how great soever* may be his talents : he is sure to be outvoted, unless he will degrade himself, by resorting to bribery.'

Though these and such like expressions are not elegant, they are, nevertheless, legitimate English.

NEVER is *ne-ever*, or *not ever*,—the absence of progress, either in space or duration. When referring to quantity, '*ever so much*' and '*never so much*' have been always considered as synonymous ; because, the *ever* is used in the sense of *over*, or beyond ; and the words '*so much*' designate an indefinite quantity, which may be as great as we please. To have '*ever so much*' is to possess *over*, or above any specified quantity, assume it as high as we will ; and, to have '*never so much*' is to have *so much* that there can be *no* increase *over*, or beyond it. The phrases '*ever so pleasant*' and '*never so pleasant* ;' '*ever so rich*' and '*never so rich*,' and others of a similar nature, may be explained on the same principle.

In FOREVER, which has but recently become a single word, the *ever* refers to time. When marking the divisions of duration, we say, '*for an hour*,' '*for a day*,' '*for a year*,' &c. ; and *For-ever* is a kindred expression, but leaves the length of the period unfixed, and therefore, by implication, never ending.

EVERMORE is always more,—an interminable addition.

Our ancestors were accustomed to clinch every expression which seemed indefinite. Hence the origin of their double negatives and double superlatives ; and hence, also, in the case before us, the phrases '*for ever and ever*' to denote an unending future, and '*from everlasting to everlasting*' to express the conjunction of an Eternity past with an Eternity to come.

It is pleasing to observe the coincidence between language and philosophy. *Negatives* are incapable of expressing any abstract idea of *nonentity*, because no such power of abstraction belongs to the human mind. They either *take away* the substance of which we speak, and then as to us *nothing* remains ; or, by a process analogous to the infinitesimals of the mathematician, they mark the *zero* of existence, by *the least* of conceivable objects. The Greek inseparable preposition *νε*, the Latin adverb *ne*, and our No, denote the *absence* or *want* of that to which they refer. They are the opposite of *present* or *possession*, expressed by AYE, YEA, YES, or BE. *Aye*, *yea*, and *yes*, are the French imperatives *aye* and *ayez*, have thou and have ye, of the verb *avoir*, to have. '*Give or grant me this*.' '*YES*,' '*have it*.' '*No*,' or '*NAY*' (French *n'aye*,) '*away with it*.' It is thus that we indicate *assent* or *denial*. That *absence* is the true meaning of the Latin *ne* may be admitted from its correspondence with the conjunction *lest*, which, as we have seen, arises from the Saxon *lesan*,

to dismiss or send away. In French, *ne* and *non* require some qualifying additions in order to express complete negation. *Pas*, a step, is a single movement and denotes the *smallest* motion; *ne pas*, is *not a step*. A *point* is the *least* mark, and figuratively *little or nothing*, like *iota* (and *jot*) the name of the Greek letter *ι, i*; *ne point* is *none, not an iota*. This kind of double negative was formerly used in English. 'He *ne* did *not*' is a common phrase in Chaucer; and we have still similar modes of writing; as, '*not at all*;' '*not in the least*;' &c. *No* and *Not* have different forms of usage. *No* is applied to express the negation of *things*; and *Not* to express that of *actions*. *No* has the effect of an adjective; and *Not* of an adverb. When we say, 'he has *not* money,' we assert that he is *destitute* of money, in opposition to those who say or believe that he *has* it: here the *not* is applied to the verb *has*. But when we say 'he has *no* money,' we allude to no opinion of others, but use *no* merely in opposition to *some*. In this case, *no* is an adjective to the word money.

We have the privative prefixes *NE*, *NEG*, *NON*, and *No* from the negatives above mentioned. *NE* is connected with a few words. *NECESSITY*, from the Latin *cedere* to yield or give place to, is what *cannot be set aside*; and *Never*, as before mentioned, is *ne-ever*. The Latin *nec* or *neque* is *not that*, and hence (transforming the *c* into *g*) is *negare*, to deny. *NEGATION* and *NEGATIVE* are from this source; and, from *legere*, to gather, was formed the Latin verb *negligere*, to *NEGLECT*. The inseparable preposition *NON* is equivalent to *not*, as in *NONEXISTENCE*, *NONSENSE*, *NONRESIDENCE*, &c. the composition of which is obvious. *No* appears in *NOTHING*, *NOWHERE*, and in that abstraction of nonentity *NOTHINGNESS*.

When treating of adverbs, we showed that the initial *A* is a contraction of the old Saxon *on*, meaning *on*, or *in*. Certain words with this prefix are prepositions; but that character is a consequence of the prefix (itself a preposition), and not of the root with which it is conjoined. The classes of words run into one another; and the same association of letters may, sometimes, be taken either as an adverb, a conjunction, or a preposition, according to the usage which custom has assigned it. *ALONG* (*on length*) for example, which we (at page cxxxviii,) spoke of only as an adverb, has been ranked by Mr. Tooke as a preposition.

The prepositive application of the adverbs *Along* and *Alongside* is easily accounted for; but there is another preposition, *ALONG of* (or *LONG of*, as it was sometimes written,) which, though now obsolete, is still heard from the mouths of the vulgar: 'It was *along of* you that I got into the scrape;' and 'it was *along of* him that I got out of the difficulty,' are examples. This second

usage of the word *Along* has been referred by some grammarians to a separate source.

“The Anglo-Saxons (says Tooke) used *two* words for these two purposes, *Andlang*, *Andlong*, *Ondlong*, for the first, and *Gelang* for the second: and our most ancient English writers observed the same distinction, using *END-LONG* for the one, and *ALONG* for the other:” and of this distinction he gives numerous examples from Gower and Chaucer.

We have already remarked that the prepositions are frequently interchangeable. ‘*On* the length,’ ‘*by* the length,’ ‘*through* the length,’ ‘and lengthwise,’ all present the same general idea; although, for every particular usage, one shall be found to be more fitted than either of the others. The Saxon *on*, and the inseparable prefixes, *and*, or *ond*, and *ge*, have, each, been translated by the English *A*: *gelang* is *Along*, and *gemang* is *Among*. While *Along* retained the separate application above stated, the two distinguishing orthographies were likewise retained by accurate writers: on the same principle as the Scotch had *but* and *bot*. When one of these usages was lost sight of, the different spellings also ceased to exist. The Scotch never had these distinct usages of *Along*: a circumstance which, with others of a similar kind, goes to prove that their dialect of the Gothic was not the Anglo-Saxon.

There is more than one method of passing an object *endlang*, *endwise*, or in the direction of its length. A person walks *along* the margin of a stream, a swallow skims *along* its surface, and a fish swims *along*, or *through* the water. It is in the latter sense that the phrase ‘along of him’ was understood. It was *through* him, or *by* his *means* (*medium*) that the effect was produced.

Before taking our leave of the prepositions, we must not forget the classification of Bishop Wilkins. His “*Essay towards a Real Character and a Philosophical Language*” was printed by order of the Royal Society in the year 1668. Along with much other original and curious matter, the book contains the following account of the Prepositions; which we copy *verbatim*, as showing the ideas of a very ingenious writer, a hundred years before Mr. Tooke’s system of reasoning on language was given to the world.

“Prepositions are such particles whose proper office it is to joyn Integral with Integral on the same side of the *Copula*, signifying some respect of *Cause*, *Place*, *Time*, or other circumstance either Positively or Privatively. They are therefore here treated of before Adverbs whose office is chiefly to wait upon Verbs.

“There are thirty-six Prepositions or eighteen paires of them, or six combi-

nations, which may, with much less equivocalness than is found in instituted languages, suffice to express those various respects which are to be signified by the kind of Particles.

“The two first Combinations of Prepositions do comprehend such as are used to express *Causality*, and may be styled *Causal*.

I. { “The first Combination of *Causal* Prepositions are either, more *General*, denoting either the *Author*, *Subject*, or *Possessor* of any thing, expressed in the Latin by the *Genitive* case: or the *Formal* or *Instrumental Cause*, or *Manner* of doing, expressed in the Latin by the *Ablative* case: neither of them having any Particle in that Language appointed for them.

1 { OF Cas. Gen.
WITH, BY Cas. Ablat.

More *Particular*, denoting either

{ The *Efficient*, or the *Final* cause,
2 { BY Ab, a, per.
FOR Ob, pro, propter.

{ The *Material* cause, *ex qua*, or *circa quam*,

3 { OUT OF Ex, è.
CONCERNING, UPON De, circa.

The second Combination of *Causal* Prepositions doth contain such as do relate either to the notion of

I. { Ideal and *exemplary*, or *Substitutive*,

1 { ACCORDING TO Instar, secundum.
INSTEAD Pro, vice.

II. { Social or circumstance of society; Affirmed, or *Denied*,

2 { WITH Cum.
WITHOUT, void of Sine, absq.

{ *Adjuvant* and agreement with: or *opposing* and enmity against,

3 { FOR, on this side Pro.
AGAINST, Opposite unto Contra.

“The rest of the Prepositions do primarily refer to *Place* and *Situation*; Secondly to *Time*; And some of them, by way of Analogy, to *Comparison*. Some of these are *Absolutely determined*, either to *Motion* or to *Rest*, or the *Terminus of Motion*. Others are *relatively applicable to both*; Concerning which this rule is to be observed. That those which belong to motion, cannot signifie rest: But those which belong to rest, may likewise signifie motion in the *Terminus*.

"The third Combination doth consist of such as respect *Space in general*, being either

III.	<i>Absolutely determined to</i>	
	MOTION, either of <i>Coming</i> , or <i>Going</i> .	
	1 {	To Ad.
	FROM A.	
	<i>Rest</i> , or the <i>Terms</i> of these <i>motions</i> , denoting either ; <i>Nearness</i> and contiguity : or <i>Distance</i> .	
	2 {	AT Apud.
	OFF Procul.	
	<i>Relative</i> both to motion and rest, with respect to the <i>Intermediate space</i> betwixt those <i>Terms</i> , either <i>Direct</i> , or <i>Indirect</i> .	
	3 {	OVER Trans.
	ABOUT Circum.	

"The fourth Combination doth consist of such Prepositions, as respect *Space*, with a particular restriction to the notion of *Containing*, being either

IV.	<i>Absolutely determined to</i>	
	MOTION; whether of <i>Ingress</i> , or <i>Egress</i>	
	1 {	INTO In.
	OUT OF Ex.	
	<i>Rest</i> , or the <i>Terms</i> of these <i>Motions</i>	
	2 {	WITHIN Intra.
	WITHOUT Extra.	
	<i>Relative</i> both to Motion and Rest, with respect to the <i>Intermediate space</i> , either <i>Direct</i> or <i>Indirect</i>	
	3 {	THOROUGH Per.
	BESIDE Præter.	

"The fifth Combination doth contain such Prepositions as relate to the *Imaginary parts of a thing*, whether the

V.	<i>Head</i> or <i>Feet</i> , being absolutely determined to	
	<i>Motion</i> ; either <i>Ascent</i> or <i>Descent</i> ,	
	1 {	UPWARDS Seorsum.
	DOWNWARDS Deorsum.	
	<i>Rest</i> , or the <i>Terms</i> of these motions,	
	2 {	ABOVE Supra.
	BELOW Infra.	
	<i>Face</i> or <i>Back</i> , being <i>Relative</i> both to Motion and Rest	
	3 {	BEFORE Ante.
	AFTER Post.	

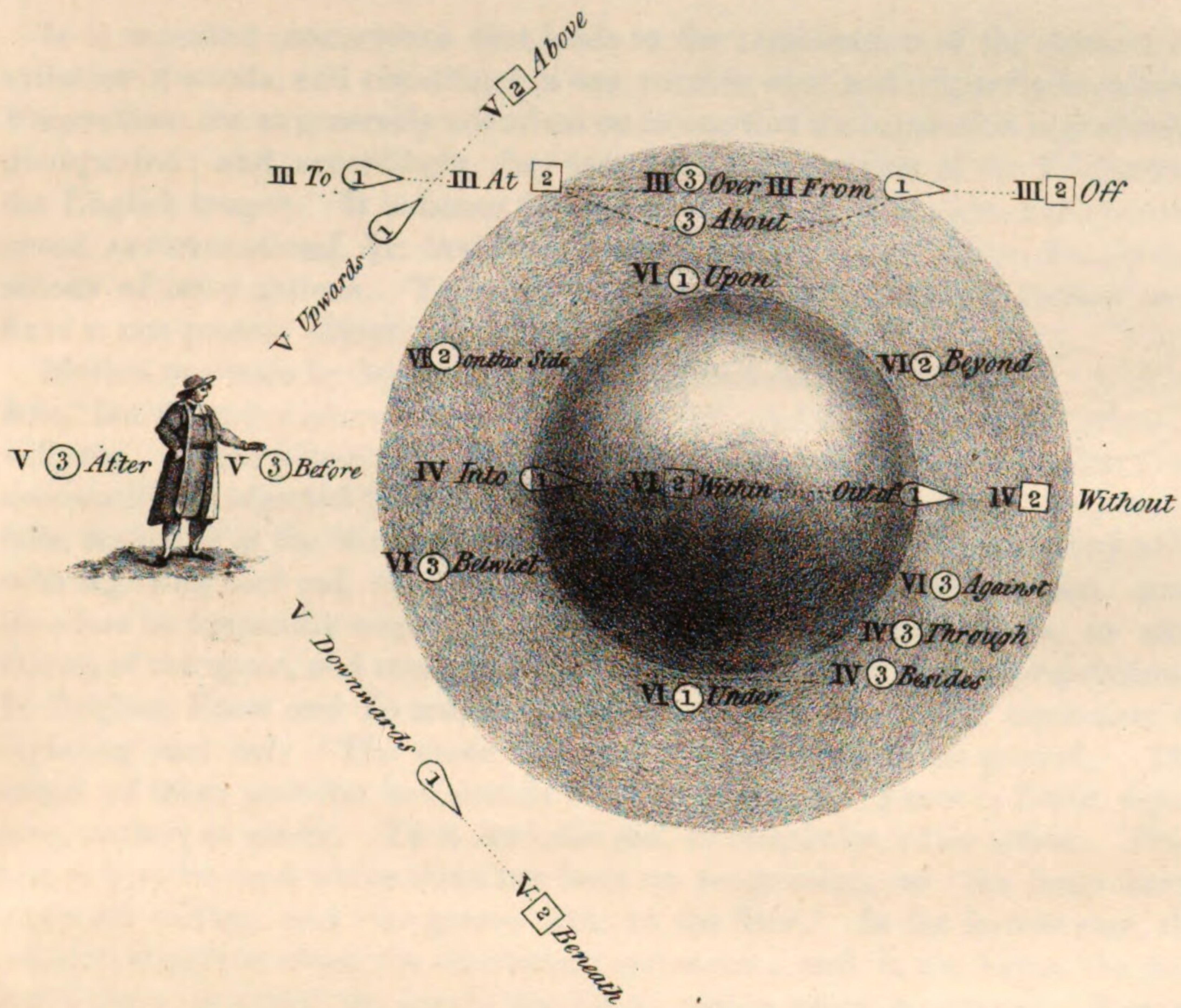
“The sixth Combination doth comprehend such Prepositions as are applicable both to Motion and Rest, relating to the situation of some *third thing* spoken of, which the Speaker considers as being

VI.	{	Higher or Lower than that third thing, denoting a contiguity or nearness to it	
		1 {	UPON Super.
			UNDER Sub.
	{	Nearer to it, or Farther from it	
		2 {	ON THIS SIDE Citra.
			BEYOND Ultra.
	In the <i>intermediate</i> space unto two other things, or opposite to one of them,		
	BETWIXT, BETWEEN		Inter.
	AGAINST, OVER AGAINST		Adversus.

“For the clearer explication of these *Local Prepositions*, I shall refer to this following Diagram. In which by the *Oval Figures* are represented the *Prepositions determined to Motion*, wherein the Acuter part doth point out the tendency of that motion. The *Squares* are intended to signify *rest*, or the *Term of Motion*. And by the *Round figures* are represented such *relative Prepositions*, as may indifferently refer to *Motion* or *Rest*.

“Some of those Prepositions, viz. *Above, Below, Before, After*, are by common Analogy applicable to signify *comparison*, which use being generally received and the words having in them a natural suitableness to this purpose, there is no danger of any ambiguity.

“Several of the Prepositions are sometimes used Adverbially, as *Ante, Post, Præter, Contra, Inter, Infra*, &c. which when it happens, the sense will easily distinguish. The difference between these two parts of speech, *Prepositions* and *Adverbs*, being so nice, that 'tis hard in some cases to distinguish them; upon which 'tis questioned, whether every Preposition as it compounds a Verb, do not put on the nature of an Adverb; and it seems to be so, because it Modifies the Act after the same manner as Adverbs do, as in the words *Præficio, Benefacio*, &c.”



OF PREFIXES.

It is repeated concurrence that leads to the combination of the elementary syllables of words, and constitutes in one vocable what had originally been two. Prepositions are so generally attendant on nouns that the separation is gradually disregarded; and, accordingly, they form the far greater part of the Prefixes of the English tongue. It is hence that we have *INcome*, *OUTgoings*, *BEFOREmen-tioned*, *AFTERmentioned*, &c. besides a numerous class adopted from the prepositions of other nations. To exhibit the force and effect of these various prefixes is our present object:

Motion proceeds by *beginning* at one point and *ending* at another. 'A stone falls,' but there is a place where it began to fall, and there is another where it will stop. These places are denominated by nouns, but some qualification must necessarily be adjoined to denote the use to which they are applied: 'the stone falls, *beginning* at the window and *ending* at the ground.' Words synonymous with *beginning* and *end*, when speaking of the place or time of action, must therefore be frequently employed. They point out certain relations, or situations, of the agent, and consequently they come under the class of prepositions. In English, *FROM* and *TO* are, in the sense we have mentioned, equivalent to *beginning* and *end*: 'The stone falls *from* the window *to* the ground.' The origin of these particles has already been investigated. *FROM* is *FORE*, *beginning*, *author*, or *source*. *TO* is *AT*—the *end*, or *completion*, of an action. *From* and *to* may be used where there has been no progression, as 'the lamp *hangs FROM* the ceiling,' and 'the grease *sticks TO* the floor.' In the former case, the *ceiling* is the place where the attachment *commences*; and, in the latter, the *floor* is the place on which the grease has fallen, and *to* which it adheres. *From* is, in some cases, synonymous with *cause*, as, 'he loved *from* habit.' This is merely a different view of the word, as denoting *origin*, or *source*. His love *arose* or *began* at habit,—habit was the *source*, or *cause*, of his love.

From and *to* are seldom, if ever, used as *PREFIXES*, that is, as initial syllables in compound words; but many of our other prepositions (as *in*, *with*, &c.) are employed in both capacities. On the other hand, there are certain prefixes, as *en*, *re*, &c. that are never written except in composition; and which, on that account, are termed *INSEPARABLE PREPOSITIONS*. All those prefixes which are attached to words that have been imported from other languages are, with

us, inseparable; although many of them were separable prepositions, in their native soil.

APO. The Greek *apo*, whether single or in composition, corresponds with our *from*, and compound words with this prefix are all of Greek extraction. An **APOSTLE** (Greek *Apostolos*, from *stello*, I send,) signifies a messenger, or one sent *from* another; but, having come to us through the church, it is confined, in its application, to the higher species of religious missions. The **APOCALYPSE** (*αποκαλυψις*) or Revelations of St. John, is a noun compounded of *apo*, and *kalypto*, to cover, as with a veil. The *apo*, or *from*, is in this case equivalent to the prefix **UN**, and denotes the removing or withdrawing of the veil, which is also the meaning of the Latin *revelare*, to reveal.

A, AB, or ABS, is a Latin preposition which, in composition, is thus variously written, according to the initials of the words to which it is prefixed. *Ab* is written before a vowel; *Abs* before *c* or *t*; and *A* before every other consonant. This prefix has the effect of *from*, and is referred, by the Latin etymologists, to the Greek *apo*. In English, To **ABSTAIN** is to hold *from*; To **ABSTRACT** is to draw *from*; To **AVERT** is to turn *from*; and To **ABSOLVE** is to free *from*; compounded from the Latin verbs *tenere*, to hold; *trahere*, to draw; *vertere* to turn; and *solvere*, to free, or loosen.

A or AN, privative. It is evident that what have been termed inseparable prepositions modify the words to which they are joined, only by a reference to other words in the sentence. To *Abstract*, to draw *from*, must point by its preposition to some object *from* whence the thing *drawn* had its origin. If this source, or **FROM**, be not expressed, the compound is left *indefinite*, and denotes the action in general. *A, Ab, or Abs*, is usually prefixed to verbs or their derivatives; and, in such situations, will naturally suggest the idea of *separation*, or *distance*, which the preposition alone does by no means represent. In this view it is, in some cases, united to nouns and qualities, marking the thing which *proceeds*, or is *taken away from* something else. The Greek *A* had this privative power. *Βυθος*, *bythos*, signifies *a bottom*. The Ionic dialect changed the *th* into *ss*, and hence, with *A*, privative, was formed *Αβυσσος*, *Abyssos*, wanting *a bottom*, the origin of our **ABYSS**. The Latin synonyme is *profundum*, from *fundus*, *a bottom*, or *foundation*, and *pro*, before, metaphorically *away from*, or *distant*. To avoid the hiatus the Greeks interposed an *n* between succeeding vowels, and it is therefore that *A* becomes *An* in **ANARCHY**, which from *arche*, (*αρχη*) *a rule*, denotes the want or absence of all government, and, therefore, implied confusion.

AD. The Latin *ad* is allied to *to*, as *ab* is to *from*. The words are opposed to one another. *Ab*, and *from*, are the *origin* or *beginning*. *Ad*, (*at*), and *to*, are the *effect*, *result*, or *end*. In composition the *d* in *Ad* is often exchanged for a duplicate of the following letter; and the prefix becomes *Ac*, *AF*, *AG*, *AL*, *AN*, *AP*, *AR*, *As*, or *AT*, as in *Accord*, *Affront*, *Aggression*, &c. The explanation of words in *Ad* will be obvious from attending to our account of *Ab*; for the remarks on the composition of the latter are, in some degree, applicable to all the other prepositions. To **ADJOIN** is to join *to*; To **ADHERE** is to stick *to*; and To **ADDUCE** is to bring *to*: from *jungere*, to join; *herere*, to stick; and *ducere*, to bring.

DE. The Latin Preposition *de* is synonymous with our *of*. *Ab* is *beginning*, *De* is *separation*; a *part* taken from a *whole*, making that *off*, or *separate*, which was formerly *on*, or *one* with the whole mass. *On* is complete junction, forming a union between the primary substance and that which is brought *to* it. *Upon* is a species of *on*. It is *on* the upper side. *Ab* and *de*, *from* and *of*, may be often substituted respectively for one another. ‘I lifted the stone *from* the ground,’ and ‘I lifted the stone *off* the ground,’ are equally expressive of the action; but, *from* states where the stone was when I *began* to lift it, and *off* directs us to the substance *from* which it was *separated*. ‘I lifted the stone *from* the ground *into* the waggon’—‘I lifted it *off* the ground *on* which it was laid.’ The Latins had ‘*tollere de terra*,’ or, ‘*tollere a terra*,’ to raise *off*, or *from*, the ground, as the different views directed. *De* is in every case synonymous with *off*. By figure it signifies *about*, *concerning*, *after*, &c. and in French it is the sign of the genitive,—of something *belonging to*, or *sprung from*, another. It is in composition only that *De* appears in English, having been transferred with its compounds from the Latin. From what we have already said, its meaning will be obvious. It expresses being *off*, or *away from*, something to which the word refers, or *from* what the word itself simply denotes. The latter has been termed its primitive power; and, as we shall find in the cases of **IN** and **UN**, it must sometimes *undo* what has been *done*: To **DEBAR** is *to bar from*, or *to separate*; To **DECAMP** is to change one’s camp or residence; To **DECOMPOSE** (the opposite of *compose*) is to resolve into its constituent parts; To **DECREASE** (the reverse of *growth*) is to *ungrow*, or to grow less; To **DESPAIR**, from *spero*, I hope, is to want hope; and so of others.

IN. The particle *in* was noticed at pages cxxvi and cxxx, when treating of adverbs. As a preposition it marks the spot where any thing is situated. In this sense, it may be explained by the word *place*, which, without injury to the meaning of the sentence, may be substituted in its stead. For instance, ‘I was

in the house,' and 'I was *place* the house;' 'I went *into* the garden,' and 'I went *to place* the garden,' are, respectively, synonymous. 'I did it *in* consequence of his advice:' here the situation, or *time*, consequent upon his advice, is personified, or rather specified; and it is stated that it was *then*, or in *that time* (viewing the extent of *time* figuratively as a *place*), that the action was done. We have before remarked that all words that are originally applicable to *local* connexion may, also, be applied to the *measure* of the succession of events. *Space* and *Duration*, with equal power, preside over and include within their dominion all the actions of the Universe. *Place* and *Time*, with delegated authority, are the corresponding Rulers of the World; and, so similar is their sway, that they are perpetually mistaken for one another. *In*, therefore, is also used to signify *time*; and, when so used, the word *time* will always be completely equivalent. Thus, we may say, 'I went to London, *in* two hours,' or 'I went to London, *time* two hours,' with equal meaning, and without the least risk of being misunderstood, although the latter phraseology is not generally employed.

IN is a Latin as well as an English preposition; and, as a prefix, in both languages, it has, in many cases, the same meaning as in its separate use. The purely English words with which it is now conjoined were not always so united; but they are few compared with the derivatives that have been formed from the Latin. **INBORN** designates some principle that has been *born* with us, — a property inherent in our nature; and **INNATE**, a compound from the Latin *natus*, *born*, is an exact synonyme. This prefix is written **IL** and **IR** before words beginning, respectively, with *l* and *r*; and **IM** before such as begin with *m* or *p*. **TO IMPRISON**, to put in prison, and **TO INCARCERATE** (from *carcer*, a prison), are written indiscriminately. **TO ILLUMINE** (from *lumen*, a light), is **TO ENLIGHTEN**; and **TO IRRADIATE** (Latin *irradio*, from *in* and *radii*, rays,) is to throw rays, or beams, of light **IN** or upon an object.

IN. There is a sort of intransitive use of *In* which applies rather to the action of the verb than to any object *on* which it acts: this use is termed *intensive*, and agrees with **EN**, in the sense which we formerly considered it, when speaking of verbal prefixes. *En* and *In* are often improperly confounded. They, in many cases, appear in the dictionaries as varied spellings of the same word, when, in such cases, they might mark useful distinctions. *In* should preserve, as far as possible, the force of the preposition, and *En* the sign of activity. **TO INCLOSE**, for example, signifies (or ought to signify) to close *in* or to close a place; and **TO ENCLOSE** is, simply, to make close. **TO INQUIRE** is to seek *in*, or to search the place; and **TO ENQUIRE** is generally to make search. *En* makes *Em* before *b*, *p*, and *ph*. Besides being an old English pre-

fix, it is a Greek as well as a French preposition, and accompanies derivatives from both those languages.

The Latin *in*, when prefixed to qualities, is a mark of negation. It expresses the absence or want of the quality which the word would otherwise indicate; and this privative signification is attached to a multitude of English adjectives, and other words, which are derived from the Latin tongue. Thus, *Illegal* is not legal; *Immodesty* is the want of modesty; *Inexhaustible* is what cannot be exhausted; *Irrecoverably* is beyond recovery; and so of others. It is from the constitution of the word to which it is joined, and not from any transforming power of the particle *in*, that such compounds reverse the idea of the primary. Though, not decent, or indecent, is merely the negation of decent, yet, as there can be no medium in such a case, the one is directly the opposite of the other. The negative *In* is never prefixed to verbs; and in this consists the distinction between that and its primary usage, in which the preposition points to a relation with some other object. When prefixed to qualities, it has no object to which it can refer.

Why *in* should be thus employed as a privative has puzzled the grammarians. Some have gone to the Hebrew *ain*; but this is a translation and not an etymology. May it not be that a body when passing *in*, becomes *one* with that which it penetrates; and, therefore, is *wanting*, having no longer a separate existence? The Greek preposition *en* is *In*; but, when aspirated, it becomes the numeral *one*, which is, without addition; single or alone. The ancient Greek mode of writing, (termed Boustrophedon,) by reversing the characters, may have changed the *en* into the Latin Adverb *ne*, which we have already noticed as a privative prefix.

UN. Synonymous with the negative *in*, is the prefix *Un*. It is of Saxon origin, and more generally joined to words that flow from the Gothic source, while *in* is oftener applied to such as are of Latin derivation. The Dutch *wan*, evidently our word *want*, has the same power in composition as *un*. The Scotch have also *wan*, using *wanworthy* for *unworthy*, and the pendulum of a clock is by them termed the *wanrest*. When *in* or *un* is prefixed to verbs, it does not only signify that the action is not performed, but that it is reversed. To **RAVEL** is to twist and confuse; To **UNRAVEL** is to separate what has been *ravelled*. The reason is obvious:—One verb cannot be the negative of another, because the *want of action* would divest it of its verbal nature, and the privative particle must therefore mark opposition. The French *un* is one, and the English *one* is pronounced *wun*.

Dis. The Latin inseparable preposition *dis* (**DI** before certain consonants)

was probably derived by the Romans from the Greek *dis*, twice. It denotes that a thing once *whole*, or *compounded*, is now *divided*, or *separated*; and, in as far as its usage is extended, it is equivalent to *de*, with which, perhaps, it has a common origin. The etymologies of *on* and *in* from *one*, and of *dis* from *two*, are completely analogous. *Dis*, or *di*, is a very general English prefix. *To divide* is to separate so as the parts may be observed, from the Latin *videre*, to see; *to disconcert* is to separate those who had concerted together; and *TO DISMANTLE* is to take *off* the mantle with which a thing is covered. *Dis* sometimes drops the *s* and assumes the initial consonant of the word to which it is joined: as, *DIFFERENT*, literally set asunder, from the Latin *fero*, I carry; and *TO DIFFUSE*, to spread abroad, from *fusus*, poured out.

SE. The Latin prefix *se* may be accurately Englished by the words *off*, *away from*, *aside*, or *apart*. From the Latin *cedere*, to yield, or give place to, we have *TO SECEDE*, to depart, to go aside or away from any thing with which we were formerly connected; *TO SEDUCE* is to lead astray, from *ducere*, to lead; and *TO SELECT*, from *legere*, to gather, is to choose out from a number.

SEMI, DEMI, and HEMI. Compounding *se* with *mi* (the root of the Greek *μεσος* *mesos*, the Latin *medius*, the French *mi*, and our *middle*, all of the same signification,) the Latins formed *semi*, the half; literally, one of the divisions of any thing divided in the *middle*. *Semi* was much used in composition, and from thence we have such words as *SEMICIRCLE*, half of a circle, and *SEMI-METAL*, a half metal, that is, imperfect, having but *half* the qualities of a metal. *HALF* is also used in the latter sense; and, when a thing is not well or completely performed, we say it is done by *halves*, or only *half* done. *De* and *se* being similar, we have *DEMI*, equivalent to *Semi*, a half. Hence we have *DEMIGOD*, half human, half divine; with some others. We have also a few words in *HEMI*, a Greek inseparable preposition of the same force as *Semi* and *Demi*. A *HEMISPHERE* is half of a sphere.

Numerals, from their general occurrence, often become prefixes; and compounds from the Greek and Latin languages are adopted with the original expression of quantity. We shall notice the most common, with an instance of the application of each. Some of these are seldom used; but they may be deemed worthy of attention, because scientific writers have assumed the liberty of encreasing their compounds at pleasure:

MONO and **UNI** are from the Greek *μνος* and the Latin *unus*, one: **MONOTONY** is sameness of tone, and **UNIFORM** is of one form. **BI**, or **BIS**, is from the Latin *bis*, twice; as **BIPED**, one who has two feet. **TRE**, or **TRI**, is from

the Greek *τρεῖς* and the Latin *tres*, three; as in TRIANGLE, a figure with three angles. TETRA is the Greek *τετταρα*, four: TETRACHORD is a musical instrument with four strings. QUADRI, or QUADRU, is from the Latin *quatuor*, four; as in QUADRUPLE, fourfold. PENT is the Greek *πεντε*, five: PENTAGON, from *γωνία*, *gonia*, an angle, denotes a figure having five angles. QUINQUE and QUINTU are the Latin *quinque*, five, and *quintus*, the fifth: QUINQUENNIAL is consisting of five years, and QUINTUPLE is fivefold. HEX is the Greek *ἕξ*, six, as in HEXAMETER, the denomination for a verse of six feet; and SEX is Latin for six, as in *sextant*, containing a sixth part of a whole, as of a circle, &c. HEPT and SEPT are from the Greek *ἑπτα* and the Latin *septem*, seven: HEP-TARCHY is a name for the seven Saxon Governments of England, and SEPTEMBER was the seventh month of the Roman year. OCTA or OCTO, is, from the Greek *οκτω* and the Latin *octo*, eight; and hence we have OCTAHEDRON, (compounded from *ἔδρα*, a base or seat,) a solid having eight sides. DECA and DEC-EM are from the Greek *δεκα* and the Latin *decem*, ten: DECADE is a collection of ten, as ten days, ten weeks, &c. and to DECIMATE is to take the tenth part. CENT, from the Latin *centum*, a hundred, and *annus*, a year, forms CENTENNIAL, belonging to a hundred years; MILLENNIUM, a thousand years, comes from *mille*, a thousand. PAN, from the Greek *παν*, and OMNI from the Latin *omnis*, all, or every, appear in PANDEMONIUM, the palace of all the demons, and OMNIPOTENT, all-powerful. POLY is from the Greek *πολυς* and MULTI from the Latin *multus*, many: POLYGAMY, from *γαμεο*, *gameo*, I marry, is many marriages; and MULTIFORM is having many shapes or forms. HOLO is from *ὅλος*, whole, as in HOLOCAUST, (from *καίω*, I burn,) a sacrifice in which every part of the victim was consumed. SOLI is from the Latin *solus*, alone; and hence SOLILOQUY (from *loquor*, I speak,) is a discourse which a person utters when alone. MAGNA in Latin is great, and the Greek MICRO (*μικρος*) is small; and hence MAGNANIMOUS is having a great mind, and MICROMETER is a meter or measurer of small spaces.

DIA. The Greek *dia* (probably from *dis*) signifies *passage* from one end of a space or period to the other. Words formed with this prefix are directly from that language, and are generally confined to scientific terms. Thus, DIAMETER is the measure across or *through* any thing: The *diameter* of a circle is the measure of its breadth.

PER. The Latin *per* is from the Greek *περὶ*, *peiro*, to perforate or pass *through*, the equivalent and origin of our verb To PIERCE. As a prefix, it marks, literally, *passage through* any medium, and, figuratively, *through what means* any action is accomplished. In the latter sense it answers to our *by*.

Per, being from one end to the other, also denotes the completion of an action; and to say that a thing is PERFECTED is the same as if we should say that it is *thoroughly made*. This use is very general in composition. From the Latin *suadere*, to advise, we have To PERSUADE, to advise with effect, or to convince; and in its primitive sense we have To PERISH, from the Latin *perire* (*per*, through, and *ire*, to go), to go through or to disappear, and figuratively to die.

TRANS. META. In the preposition *trans*, the Latins attended only to the circumstance of passing *away* from one place or state to another. Though this passage might have been made *across* a river, or *over* a mountain, yet there was no necessary allusion to the medium through which it was directed, as is included in the word *per*. It is therefore Englished by *over*, *beyond*, *on the other side*, &c. TRANSMARINE is *over* the sea; To TRANSPLANT is to move a plant from one place to another; and To TRANSPOSE is to put away *to* another or opposite place. In many compounds *trans* is equivalent to *per* and *through*, because the body through which the other moves is brought into view. TRANSLUCENT and TRANSPARENT are the respective qualities of allowing the *light* to pass *through*, and *objects* to be seen through. In composition, before certain consonants it is contracted into TRA, as *tradition*, *trajection*, &c. When *Trans* is applied to words where removal refers to appearance, and not to distance, it induces the idea of *change*: thus, To TRANSFORM is to change the form, and TRANSFIGURATION is the change of figure. The same idea is expressed by the Greek *meta*, in the composition of words. METAMORPHOSIS, from *μορφωσις*, *morphosis*, a form, is the change of form; and METAPHOR, from *φερω*, *phero*, I bring, is equivalent to the Latin *translatio*; and signifies that a word is *translated*, or changed, from its proper acceptation to another which is figurative.

INTER, INTRA, or INTRO, ENTER.

In is prefixed to *Trans*, forming *Inter*, *Intra*, and *Intro*. The place expressed by *In* may be surrounded by other bodies; and, to get at the situation, it may be necessary to go *through*, or *trans*, the encircling medium, which passage is sometimes denoted in English by '*In through*.' When two or more bodies are on different sides of it, the *inclosed* object is said to be BETWEEN or AMONG those bodies. When the place is supposed to be a cavity, in the centre of a continuous substance, we say that the thing contained is WITHIN. The former of these situations is generally indicated, in Latin, by *Inter*, and the latter by *Intra*, or *Intro*. From thence, *intrare*, to pierce, or go in; and the English verb To ENTER is a prefix to a few words. The French *entre* is a preposition signifying *between*. To INTERPOSE (Latin *pono*, *posui*) is to place

between ; To INTRODUCE (from *ducere*) is to usher into a place, or among a company ; and an ENTERPRISE (French *entreprise*, from *prise*, taken,) is an undertaking of consequence ; such, for example, as one of difficulty, or of danger.

OUT in composition has the same signification as in the adverb formerly explained : figuratively, it is equivalent to *over* or *beyond*. To OUTBID is to bid, or offer, *above* or *beyond* another ; and To OUTSTRIP is to surpass another, or leave him *behind* in the race.

E. Ex. The Greek *ex* (*ek*), or *ἐξ* (*ex*), and the Latin *e* or *ex*, signify *Out* ; but they appear to originate from a word expressing the exclusion under a different form. *Ex* is more properly *out of* :—the body which is *out* is understood to have been once *within*, or to have formed a part of the other. *Ex* bears the same relation to *off* or *of*, that *in* does to *on*, and in many cases the distinction is imperceptible. When *ex* is applied to a body *formed* from the substance of another, it is in the same style of metaphor that supposes the statue to have previously existed in the block of marble. Most of the compounds from this preposition are of Latin origin. EXCRESCENCE, from *crescere*, to grow, is any thing growing *out of* another ; To EXCLUDE, from *cludere*, to close, is to shut *out* ; EXIT, from *ire*, to go, is a going *out* ; and so of others.

EXTRA. Is a compound of *ex* and *trans*, and signifies *out beyond*. It is translated by *over*, *above*, and such like words : Thus, EXTRAORDINARY is *more than* ordinary ; and EXTRAVAGANT, from *vagans*, wandering, is going *beyond* bounds.

ULTRA. CIS. The Latin preposition *ultra*, beyond, or, on the other side, is a prefix in a few words : as ULTRAMONTANE, *beyond* the mountains. The opposite preposition *cis* or *citra* on this side, has not yet been naturalized, although we frequently see CISALPINE as denominating the country *on this side of the Alps* ; but what side that is, depends on the place of the speaker. The term (of Latin origin,) came to us from the French, who, during the revolution, erected a Cisalpine Republic.

RE and RED. Though we do not find the word used except in composition, yet it is probable that the Latin *re* had originally signified *the back*. From the same source we have *Rear* (and the French *arrière*, &c.), the *back* or *hinder* part, generally applied to the last division of a fleet or army. *To rein* is to keep back ; *to rest* is to remain or stay *behind* ; and *restive* is *backwards*. When

back is applied to action, it may, by an easy metaphor, signify *again*. To go *back*, or in the direction of the *back*, is to go *again* over the same course. To give *back* any thing is to *return it*, or give it *again*. It is in this sense that the Preposition *re* was generally used by the Latins, though its primary signification, *back*, was more attended to than is commonly imagined. “*Reponere*, for example, (from *ponere*, to place,) is either to put AGAIN with reference to *time*, or to put BACK in a retired part with reference to *place*. *Recludere* (from *cludere*, to shut,) is to *open*, because it reverses, by a traversing of the same *place*, or a (*repetition* or going *back*) of a similar process, the action of *shutting*.”* Our word RECLUSE presents another figure of the particle *re*. It signifies shut up in a retired place, as if *back*, or away from observation. To REPOSE, from the Latin *ponere*, has also the varied senses which we have given to the preposition *re*. It signifies to place *again* or to *replace*, and also to *keep back*, or to lay up in reserve, in a private situation. These different significations of *re* are common in the composition of English words. We have To REPEL, (from the Latin *pellere*, to drive,) to beat *back*; To RETURN, to turn *back*; and To RECOIL, to fall *back* with rapidity and fear,—shrinking into a smaller space like the *coil* of a rope. RECONDITE, from the Latin *condere*, to hide, is secret, or hidden in a place, *back* or *remote* from view. REMOTE is a form of the past participle *removed*. To REMOVE is literally to *move back* or away:—It has also the figurative meaning, to *move again*. To REHEAR is to hear *again*; To REMAKE is to make *anew*; and To REMOUNT is to mount another time. *Re* when placed before vowels is often followed by a *d*, to avoid the hiatus; in the same manner that the French interpose a *t* between verbs ending in a vowel and the initial vowel of the following word, and write *aima-t-il* for *aima il*. From this mode of orthography we have such words as REDUNDANT, flowing over or *back again*, from the Latin *unda*, a wave; and To REDEEM, to purchase *back*, from *emere*, to buy.

RETRO. *Re* has been usually considered as an abbreviation of *retro*. The latter however is more probably a compound of the former with *trans*. Its power in the Latin language, both singly and in composition, is favourable to this etymology; and it evidently is analogous to *contra* and *extra*, afterwards to be explained. With respect to place, it signifies *back from*; and with regard to time, it denotes a period that is *past*. Including *trans* in its meaning, it speaks of a place or time *at a certain distance*. It is in the direction of *back*, but it is also *beyond*. The few words which we have with this prefix will be evident; for instance RETROSPECTION, from the Latin *spectare*, to view, is the *view* of

* GILBERT WAKEFIELD.

our *past* actions ; for it is seldom applied in its literal sense, as the looking *back* upon the path which we have travelled over.

ANA. The Greek *ana*, in composition, is equivalent to *re*. AN ANACHRONISM, (from *χρονος*, time,) is an error in the computation of dates by which an event is placed further *back*, or earlier, than it happened ; and TO ANALYZE (from *λυω*, I loose,) is to separate a compound into its primitive principles.

POST. The Latin *post* is properly translated *after*, whether alone or in composition : TO POSTDATE is to date *after* the real time, and POSTEXISTENCE is an *after* or future existence. *Post* differs from *re* in denoting the *situation* of one thing with respect to another, whereas *re* is expressive of the change of the *direction* of motion to its opposite. We already remarked that *before* and *after* can be ascertained only from the comparison of events. One thing is *placed* or *moved*, and *then*, or *that done*, the other is *situated*, or *follows*. *Post* is from *ponere*, to place ; whence *positus*, placed, which is sometimes contracted into *postus*, in the same manner that the English POSTURE is derived from *positura* : *Pone*, though not so common, was also used by the Latin writers for *after* or *behind*. *Post hunc diem*, after this day, signifies this day being *placed* or set by. Our word PAST has sometimes a like meaning. The Latin *pes* is the *foot* ; the French *pas* is a *step* ; and *passer* is literally to *walk*. 'He came *past* the appointed hour,' denotes that the hour proposed had *passed* or gone by. *Post* does not include the idea of distance ; it may be *at* or *upon*. *Post tertium diem* is *on* the third day ; and TO POSTFIX is to fix to the *after* side. The fact is that *post* expresses the *order of place* only, and proximity, or distance, is either supposed, or marked by the other parts of the sentence.

FORE and FOR. The appearance and qualities of the most common objects are transferred to others by imagined similitude. *Face* and *front* (from the Latin *frons*, the forehead,) are supposed to be applicable to inanimate substances, though the words were originally limited to the human frame. It is thus that we speak of the *front* or *face* of a building, as that portion of its surface which bears the greatest analogy to the *face* of a man. This being once established, we speak of the *back* of a house, and of its *right* and *left wings*. The exposure to which the word *front* is more strictly applied is that in which is situated the PORCH or *entry*. It is there that we are to pass in order to examine its internal structure, in the same manner that we *face* the person with whom we wish to be acquainted. Hence, the place of entry has constituted another name for that side of the building. The Latin *foris* (from

the Greek *θύρα*, *thura*, in the Doric *φύρα*, *phura*,) signifies a door; and the adverb *foras* or *foris* is *out of doors*, equivalent to our word FORTH. The English adjective FORE when applied to a building expresses the *door face*, or front; and of any other object it is that side which is most exposed to view or use. *Fore* is opposed to *back*; *before* to *behind*; and *forward* to *backward*. *Before* is *by the foreside*; and, from being originally a mark of *prior situation*, has acquired an extended signification from metaphor and allusion. To stand *before* one, is to usurp his situation. He was formerly *first* or *foremost*, but is now last; and hence *fore* came to signify *in place of*. In this case it is spelt FOR; and 'to fight *for* another' is to fight *in the place of* another. To do any action *in the place of* or *for* another, especially if that action be accompanied with difficulty or danger, suggests the idea of *favour* or *advantage* to the individual in whose place we stand: *On account of* is therefore a very general use of the word *For*, and is the meaning that it bears when termed a conjunction.

For, as *on account of*, is not an uncommon stretch of figure. When we say 'he did it *for* these reasons,' we mean that these *reasons* went *before* and determined his conduct. This is exactly the same as if we had said 'he did it in *consequence* of these reasons;' CONSEQUENCE, from the Latin *sequor*, I follow, expressing that the action *followed* or was *after* its motive. It is thence that *for* has been considered as synonymous with *cause*. Some Philosophers have asserted that we can have no other idea of *cause* and *effect* than, that the one is observed regularly to *follow* the other; and, indeed, the general structure of language appears in their favour. To PRODUCE is merely to bring *forward*, from the Latin *pro*, *before*, and *ducere*, to lead. EFFECT, from *ex*, out of, and *factus*, made, is *made out of*, and therefore *after* another. PREMISES (from *præ* and *missus*, sent before,) and *consequences*, have not naturally a necessary connexion. They signify only *things* of which the *one* is *before* and the *other* *after* in point of time.

As standing *before* another may be supposed to be an *obstruction* or *hindrance*, *For* also signifies *opposition*, which is a word from a similar source. The French formerly had *fors*, in place of their present *hors*, signifying *without* or *out of doors*, like the Latin *foris*. In this sense they have yet many compounds, some of which we have adopted, as, To FORECLOSE, to shut *out*, &c. The use of *For* as *against* and *out* is confined to composition. *For* is generally in possession of the derivative meanings, while *fore* and *before* are more particularly indicative of *priority* either in time or place. Both words are the same, but, when two orthographies are adopted, it is not uncommon to apply one to the more obvious and the other to the consequent meaning. Of this we have an instance in the word *some* or *sum*, already explained, and various examples

might be given from other languages. The Dutch *voor* answers equally to our *for* and *fore*, except in composition, where *voor* is used to express *priority* like our *fore*, and *ver* to mark *opposition* like *for*. Thus they have *voorstaan* (to stand *before*,) to *protect*, or *defend*; and *verbieden* to *forbid*. We have very few words beginning with *For*, but in the Saxon this prefix was used in all its senses; as, *before*, *opposed to*, *out*, and *because*. We might illustrate our definition of *for* and *fore* by examples, but our present business with these words is only as prefixes. To **FORBID** is to *oppose* what has been bidden; **FORWARD** is in the *direction of before*, and, metaphorically, *impudent*; To **FORBEAR** is to *bear forward*, or to *carry to a future period* what we might now execute. **FOREKNOWLEDGE** is *previous knowledge*; and **FOREHEAD** is the *front* or *forepart* of the head.

ANTI and ANTE. In the learned tongues, the different senses in which *fore* is understood are also observed in their prepositions which express priority. The Greek *anti* signifies *instead of*, or *on account of*; and in composition it denotes *opposed to* or *against*; as, **ANTICHRISTIAN**, *against Christianity*, and **ANTICOURTIER**, one who *opposes* the court. The Latin derivative *Ante* denotes *before* in its ordinary application to place and time. As a prefix it has the same meaning. To **ANDEDATE** is to date *before* the time; **ANTEMERIDIAN** is *before meridian*, or *mid-day*; and, in a house, a room that leads to another is spelt both ways, **ANTECHAMBER** and **ANTICHAMBER**. The *i* in *anti* is occasionally suppressed when preceding a vowel, as, **ANTAGONIST** (from *αγων*, *agon*, Greek, a combat,) one who *opposes*, or *fights against* another.

OB. *Ob* is another Latin preposition having the power of *fore* or *for*, both alone and in its compounds. It begins several English words, and, like some other prefixes, drops the *b*, and, assuming the initial of the word to which it is joined, becomes *oc*, *of*, &c. **OBLIGATION**, from the Latin *ligare*, to tie, is the action of binding *beforehand*, by a promise or otherwise. **OBSTRUCTION**, from *structus*, built, is something built *before* one, in the way so as to be a hindrance. Words often vary their signification according to the views in which they are presented.

PRO and PRE. The Greek and Latin *pro*, and the Latin *per* and *præ*, have all a common origin, from *περῶ* TO **PIERCE**, or pass through. We have already explained the preposition *per*. *Pro* and *præ* (in English *pre*) are equivalent to *for* or *fore*, and differ from *per* as *fore* from *through*. Both express an *entry* or *passage*; but in the one we attend to the circumstance of *entering* or *passing*, and in the other to the *place or situation of the entry*. From *pro* we have

PORCH, a gate; and PORT, an entry, from the Latin *porta*. The Greek *pro* is used to signify *before* in time or place; *for*, *on account of*, and *in place of*; and *forth* or *out of*. The Latin *pro* was more seldom applied as *before*, but usually as *for*, while *præ* had in general an opposite usage. *Pro* and *præ* were the *for* and *fore* of the Romans. The compounds from these prepositions are numerous in our language, and are, for the most part, derived from the Latin. To PROCEED, from *cedere*, to depart, is to go *forward*; To PROCURE, from *curare*, to take care of, is to manage or transact *for* another; and To PROFANE from *fanum*, a temple, is to act *against* things that are sacred. A PRE-ENGAGEMENT is a *fore* engagement; To PREJUDGE is to judge *beforehand*; and To PRESIDE, from *sedere*, to sit, is to sit *before* or have authority *over* others. To PRONOUNCE, from *nuncio*, I tell, is to speak *out*; To PROVOKE, from *vocare* to call, is to call *forth* or *forward*; and To PRECLUDE, from *cludere*, to close, is to shut *out*.

PRETER, (in Latin *præter*,) is *præ tra*, and has the conjoined meanings of *præ* and *trans*. It is therefore used to signify *before*, but *separate from*, *beside* or *over and above* that to which it is near. It also denotes *opposed to*, arising from the idea that it is *far before*, or *beyond* another. It is found in PRETERNATURAL, *beyond*, or *opposite* to what is natural, and in a few other words.

PUR. The prefix *pur* is the French *pour*, synonymous with *For*. To PURPOSE is to place *for*, or on account of, that is, to intend *for*. PURSUIT, from the French *suivre* to follow, is following *for*, or in chase of; and PURLIEUS from *lieu* a place, are the *fore* places, environs, or outskirts of any enclosure or other specified situation.

PROTO. The Greek *protos*, (from *πρωτατος*, the superlative of *προς*, before,) is *first* or *foremost* in the order of time, or of situation, and, figuratively, chief or *principal*, which latter word is from a similar origin, the Latin *primus*, first. We have a few Greek derivatives with this prefix, as PROTOMARTYR, the first or earliest martyr in a cause; and PROTOTYPE, from *τυπος*, a figure, or model, the original, from which any thing is copied, which is also termed an ARCHETYPE.

ARCH. ARCHE. ARCHY. The Greek *αρχη*, arche, is the beginning, or origin, of being, or of action, and, metaphorically, the head, or seat of power. In the latter usage it forms the terminations *arch* and *archy*, a governor and a government: thus a MONARCH, is an absolute prince, and MONARCHY is the govern-

ment of a single person; from *μονος*, *monos*, alone. The ARCHONS were the chief magistrates of Athens. The adjective ARCH signifies *cunning*; and like the latter (which was originally knowledge generally) designates one who uses mental superiority for a bad purpose. We speak of an *arch fellow*, or of an *arch rogue*, meaning a man who would circumvent by his talents. The metaphor is akin to the common figurative use of the verb TO OVERREACH. ARCHNESS is dexterity in deceit; wit and ingenuity applied to mislead. See ARCH, and VAULT in the Dictionary.

Shakspeare writes ARCH as a substantive in the sense of a chief or superior; but in this usage the word is now obsolete. The prefix *Arch* always signifies chief, whether in good or in evil. We have Archbishop, Archduke, Archfiend, Archhypocrite; and many other similar compounds.

SUB. The Latin *sub* signifies *near*, but *under*. It is *immediately* or *closely underneath*. In its general signification, both alone and in composition, it denotes *under* with respect to *place*, and, figuratively, *after* with regard to *time* or *station* in life. When applied to qualities it expresses their existence in an *inferior* degree. As an English prefix it has the same power as in Latin: SUBALTERN, from the Latin *alter*, another, is one that has an office or situation *under* another; To SUBDIVIDE is to *under* divide, or divide the parts of what has already been divided; SUBACID is *acid* in a small degree, or *nearly* acid, and so of others. In expressing *nearness*, *sub* is employed by a figure common to several of the prepositions, as *con*, *by*, &c. *Sub* is *below*, but no distance is necessary. It may be *at* or *on* the *lower* side, and therefore *nearness* follows by implication. Like *ab*, *dis*, &c. it sometimes drops the *b* and reiterates the following consonant. To SUCCEED, from the Latin *cedere*, is to follow *after*, or to take the place of; and To SUPPLANT is to plant *under*, or to displace.

SUBTER. The Latin *subter*, (probably from *sub* and *trans*,) like *sub*, signifies *beneath*, but not *near*. It is *below* in opposition to *above*,—not *on* but *separate from* the *lower* side of the *superior* body. *Subter* begins very few English words. A SUBTERFUGE from *fugere*, to fly, is an evasion,—some covering of which we avail ourselves to escape *under* its shade. SUBTERFLUENT is flowing *beneath*, as a river *below* a bridge.

UNDER is also employed as a prefix, and is equivalent to the Latin *sub*, *immediately beneath*. *Neath*, though not used except in composition, signifies *the bottom*, as does the Dutch *neden* and the German *niedre*. *Under* is contracted from *on-neder*, and signifies *on the bottom*, or *lower side*. Like *sub* it

also denotes *near to* but *below*, and marks *inferiority* in degree. To UNDERSTAND is to stand *under* or *near*, and consequently *to know* what would otherwise be hidden from view. The Germans express the same idea by the help of the preposition *ver*, for, and *stehen*, to stand; and have *verstehen*, to understand. To UNDERTAKE is to take something upon one; to stand *below* it. To UNDERVALUE is to prize *below* the value; and an UNDERPLOT is a plot *subordinate* to another; secondary and contained *within* the principal scheme.

HYPOT. Synonymous with *sub* and *under* is the Greek preposition ὑπο, *hypo*, which we have adopted with some words from that language, as, HYPOTHESIS, the *thesis* laid down, or the basis *over* which any system is erected.

SUPER. Opposite to *sub* and *under* is the Latin *super*, *above* and *upon*. When applied to *place*, it is more exalted or higher in the same direction; when to *quantity* it is greater than, something more or *above* that of which we were speaking. Like *sub* it implies contiguity. It is *up-on*, that is, *on* the *upper* side; and, as *subter* implies distance, so, when the Latins supposed a space to intervene, they generally employed *supra*. This, however, was not universally attended to, because that such accuracy of distinction was seldom necessary. The English *upon* and *above* are respectively equivalent to *super* and *supra*; and these also are often used without discrimination. *Supra* does not appear in composition, but we have many words with the prefix *super*. SUPERABUNDANCE is an *over* abundance; To SUPERADD is to add *still more*; and SUPERCARGO is one who is placed *over* the cargo and manages the sale.

EPI. *Epi*, among the Greeks, had the same power as the Latin *super* and the English *upon*, though, from the words with which it is connected, it has been variously translated, as, by *at*, *with*, *among*, &c. *Upon* may also have those different significations, according to the general scope of the sentences in which it is found. 'I was *upon* the spot' may be also *at* the spot. 'It is *upon* the hour' denotes that the hour is *near*, or, as we say, *at hand*. The different prepositions, in all languages, may often be used in place of each other, agreeably to the manner in which they are applied; but their distinguishing characteristics remain invariably the same. With *epi* we have several words, as EPIDEMICAL (from δῆμος, *demos*, the people,) *among* the people, general; and EPILOGUE, (from λόγος *a discourse*,) *a speech upon* or *after*

something done, as at the end of a theatrical representation. Sometimes the *i* is suppressed, as in *epact*, *epod*, &c.

UP and DOWN, have been sufficiently dwelt upon as adverbs and prepositions: they are also prefixes to a few words in the same significations which were formerly given. To UPHOLD is to hold *up*, or to keep from falling; and DOWNCAST, or cast down, is metaphorically, low spirited, or bending under the weight of misfortune.

CATA. The Greek *κατα*, *kata*, to which the Lexicons give twenty or thirty explanations as a preposition, is more confined in its compounds. This prefix, in the words which we have adopted from that language, usually signifies *down*, but sometimes *against*, *with*, or *to*. Doubtless these varied meanings might be analogical to some single source; but the Greek prepositions form the most difficult part of that tongue, and, fortunately, it will not be expected that we should enter into the investigation. As examples, we have CATARACT, an impetuous waterfall, from *κατα*, down, and *ρασσω*, I throw down. A CATACHRESIS is a figure (or rather an error) in Rhetoric whereby a word is used which is improper for expressing the thought: the Greek *καταχρησις* (an abuse) is formed from *κατα*, against, and *χραμαι*, I use.

HYPER. The Greek *ὑπερ*, *over*, *above*, or *beyond*, is found in HYPERCRITIC, a critic in excess, and in a few other words.

SUR. The French *sur* is found principally in words derived from that tongue: A SURCHARGE is an *overcharge*, or a charge *upon* and *above* one formerly made; To SURFEIT, from *faire*, to make, is to *overdo*, applied chiefly to *overloading* the stomach; and To SURMOUNT is to mount or rise *above* another.

CON. The Latin *con* (varied into *co*, *col*, *com*, and *cor*, according to the initial consonants before which it is prefixed) is an inseparable preposition signifying *junction*, and answers to our *with* and *together*. *Cum* was used separately, and is also Englished by *with*, the root of the Gothic verb *withan*, to join. As an adverb, distinguished by its accentual mark (*cùm*), it is equivalent to *when* or *what time*, and was formerly *quum*. WITH and WHEN are perfectly synonymous if applied to verbs. Two actions happen *together*, *with*, or *at the same time with* one another: One happens *when*, or *at the time*, that the other was

transacting. *Con* is a very general English prefix. A **COHEIR** is an heir *along with* another, a joint heir; **TO COLLAPSE** is to *lapse* or fall together; **TO COMPRESS** is to press together; and **TO CORRESPOND** is to *respond* or answer to one another.

SYN. The Greek *syn* is equal to the Latin *con*, of which it is the direct origin, *con* being formerly written *cyn*. As prefixes in our language they are in no degree different, excepting that the compounds are derived respectively from the separate tongues. Before certain consonants *syn* is spelt *syl* or *sym*. **SYMPHONY**, from *φωνη*, *phone*, a sound, is a concord of musical sounds; and, **SYNONYMOUS**, from *ονομα*, *onoma*, a name, is having *the same* name or signification.

CONTRA and **COUNTER**. *Contra* is compounded of *con* and *trans*, and partakes of the meaning of both prepositions. It implies that two things are *together*, but in such a manner as to be placed *opposite to*, or *over against* each other. The word has also the English form of orthography, and is spelt *counter*, which is used both singly and in composition. **CONTRADISTINCTION** is the distinction of things particularly *compared*; and **CONTRADICTION** is *opposition* in *diction* or speech. **COUNTER** is *opposite*; **TO COUNTERACT** is to act *against* or *contrary to*; and **TO COUNTERBALANCE** is to place an equal weight in the *opposite* scale.

CIRCUM. From *circus*, a circle, or ring, was formed the Latin preposition *circum*, about or around. **BOUT** is a *turn*, and in Scotland a *circuit* of the wheel. **CIRCUMSTANCES** are things *standing about* or on every side; and **CIRCUMSPECT**, from *spectare*, to view, is cautious, as if *looking* at every thing *around* us. *Circum*, like *around*, whether alone or compounded, was generally confined to its literal signification, while *circa* was used in all the secondary senses to which *about* is applied. Both are figuratively put for *near to*, either in *time* or in *place*, but it is that sort of *nearness* which cannot be accurately defined; of which we know not whether it be greater or less, whether it *precedes* or *follows*: which, as it were, *hovers* **ROUND** the *centre of attraction*. All the other meanings which have been given to these words may be easily resolved into the primary one of *turning in a circle*.

AMPHI is a Greek preposition equivalent to *circa*, about, but is seldom used as an English prefix. **AMPHITHEATRE** is a *circular* theatre; and **AMPHIBIOUS**, from *βιος*, *bios*, life, is the quality of being able to live by *turns* in the different

elements of land and water. The Latin inseparable preposition *AMB*, and the Saxon *emb*, are derivatives from *amphi*; and the Greek *ampho* and the Latin *ambo*, equivalent to our *both*, are branches of the same stem. It is thence that we have such words as *AMBITION*, from *ire*, Latin, to go, which, in its primary sense, was merely a *going round* to canvass for votes of office; and *AMBI-DEXTER*, from *dextra*, the right hand, one who is capable of using his *left* hand equally well as his *right*.

PERI. The Greek *peri* also signifies *about*, and figuratively *for* or *concerning*. *PERIMETER* is a measure *round* a geometrical figure; and a *PERIPHRA- SIS* is a *round-about phrase*, or mode of speaking,—a *circumlocution*. It may here be mentioned that *About*, akin to the French *bout*, an *extremity*, *end*, or *boundary*, is the line that passes close to the *limits* of a body; and is the *bounding* line, whether that line be *circular* or not. The Greek *περας*, *peras*, is also a *bound* or *limit*, and from hence may be the preposition *peri*. In this view it differs from *circum* or *circa*. We may say indifferently the *CIRCUMFERENCE* or the *PERIPHERY* of a *circle*, both which, from *φέρω*, and *fero*, to carry, signify the line *drawn round* the *confines* of the *circle*; but in speaking of a square or triangle, it were proper to say its *periphery* rather than its *circumference*. In this sort of translation from a foreign language, attention must be paid to the original meaning of the term, independent of that by which it is rendered. It seldom happens that we can explain one vocable by another with sufficient precision. A shade of distinction always arises from their different derivations; and though the resemblance be in most cases correct, yet, occasionally, an anomaly will be found to which our supposed synonyme will be applied in vain.

PARA. PAR. The preposition *para* signifies *beside* or *near* to; and as what is *near* may still be considered as *separate from* or at some distance, it also denotes *away from*. The words *ASIDE* and *BESIDE* have occasionally a similar meaning. To *step aside* is to go *away from*, though, as it were, still *near* to; and of a man whose intellects are deranged we say that 'he is *beside* himself.' In both cases we suppose a neighbourhood between the one body and the other; but in one case we attend to their *separation*, and in the other to their *approach*. Similar figures are observable in other languages. The German *nach*, *near*, or *at*, also signifies *after*; and the French *après*, *after*, is from *a* and *près*, *near* to. We have compounds of *para* in both its senses. *PARABLE*, (Latin, *parabola*,) from the Greek *βαλλω*, *ballo*, to throw or put, signifies a bringing *together* or *comparison* of things, applied to an allegorical tale; and

PARADOX, from $\delta\omicron\lambda\gamma\alpha$, *an opinion*, is a seemingly extravagant assertion,—what is *beyond* belief.

Para or *near* may be applied to *quality* or *appearance*, in which case it will signify *similarity*. From hence comes the Latin *par*, *equal*, *even*, or *alike*. It marks *likeness* such as may be supposed to subsist between a *pair* matched together. *PAR* is therefore in composition an *equal*, a *mate*, or a *partner*. *PAR-AMOUR* is a partner in *love*, from the French *amour*.

EQUI. The relations of *equality* may be differently formed. The Saxon prefix *efen*, *even*, signified *con*, and also *equal* like our *equi*. *Equi* is from the Latin *æquus*, *equal* or *alike*, formed from the pronouns *ea* and *quis*, *that which* or *the same*. Hence we have *EQUIDISTANT*, having *the same* distance, and *EQUIVALENT*, of *the same* value. Sometimes the *i* is dropped before a vowel, as in *EQUANIMITY*, from the Latin *animus*, the mind, *evenness* or *equality* of mind.

VICE. The ancient Latin substantive *vir*, change, stead or place, left its other cases to later times; and the ablative *vice*, in place, or instead, has become an English prefix. Thus, a *VICEGERENT* (Latin *gerens*) is one who governs with delegated authority; and *VICEROY* (French *roy*, a king,) is one who is appointed to rule *in the place* of the king. See *VICAR* and *VICISSITUDE*, in the Dictionary.

PSEUDO, from the Greek $\psi\epsilon\upsilon\delta\omega$, to deceive, is a prefix signifying pretended, or false. There are few established compounds with this prefix in the dictionaries; but its occasional use is frequent, in which cases it is either printed in italics or connected by a hyphen. Thus we have seen a *PSEUDO-PROPHET*, a false, or pretended prophet; and a *PSEUDO-PATRIOT*, or mock patriot.

STEP. The relations which are contracted, by a second marriage, between the new spouse and the children of the first, produce a sort of *Pseudo-kindred*, which are variously denominated by the several Gothic tribes. The English make use of the prefix *step* for this purpose; the Dutch and Germans write *stief*; and the Swedes have *styf*. “In the Danish collateral language (says Mr. Tooke) the compounds remain uncorrupted; and there they are, with a clear and unforced meaning applicable to all. *Stedfader*, *Stedmoder*, *Stedbroder*, *Stedsöster*, *Stedbarn*, *Stedson*, *Steddotter*, i. e. Vice, Loco, in the place of, *INSTEAD* of, a father, a mother, a brother, &c.”

This is very good Danish etymology, but not so good English; for we are still at a loss to account for the process, or the medium, by which the dental *d* has been transformed into the labial *p*; as in STEPFATHER, STEPMOTHER, &c.

MIS. The Latin *missus*, thrown away, is probably the origin of our verb **To MISS**, which signifies *to throw wide of the mark*,—to send the arrow away from the point where it should hit. In a consequent sense, when we do not find a thing where we expected it to be, we say we **Miss** it. A man *Misses* his money when he looks for it after it is gone, and *Misses* his friend when that friend cannot be found at the time he has need of his services. **AMISS** is *away from the right path*, and figuratively *criminal*; a meaning which is also given to other words that indicate *irregularity* of course. **To go ASTRAY** is to wander from our road; it is also to do *wrong* or be *vicious*. **ERROR** is from the Latin *errare*, to go out of the way, and signifies also a **MISTAKE** in moral conduct. Human life has, in all ages and nations, been compared to a journey which we may perform well or ill. **CONDUCT** is the guidance of our travels, and **MORALS**, (Latin *mores*,) is synonymous with *ways*. It is in this sense that we use **Mis** as a prefix. **MISCONDUCT** is *wrong* conduct, and **To MISAPPLY** is to apply improperly. A **HIT** or a **Miss** is striking or missing the mark.

RECT. RECTI. **RIGHT** is the Latin *rectus*, the past participle of *regere*, to govern. The Saxon is *reht*, and *rehtan* is *regere*, to direct or rule; to order and guide the course, or to point out the path that ought to be followed. A **RULER** or **REGULATOR**, (Latin *regula*,) is the person or thing that marks the road which we should tread. **RIGHT** or *rectus* is therefore undeviating. It is also *straight* and *regular*, opposed to *crooked* and *perverse*. **WRONG** is an old past participle of the verb *to wring*; and *tort*, its equivalent in French, is from the Latin *tortus*, *crooked*, or *twisted*. *Rect* and *Recti* are prefixes to Latin derivatives. **RECTILINEAR** is straight-lined, and **RECTITUDE** is the same with **Righteousness**.

ORTHO. HETERO. *Ortho*, Greek *ορθος*, *orthos*, straight, has a similar meaning to *Recti*. **ORTHOGRAPHY**, from *γραφω*, *grapho*, I write, is *accurate* writing or using proper letters; and **ORTHODOXY**, from *δοξα*, *doxa*, a dogma, denotes *true* belief: while **HETERODOXY**, from the Greek *heteros*, another, is false doctrine, because differing from what we consider as *right*.

By an easy transition, *right* and *wrong* are also expressive of *good* and *evil*. The latter, however, are often denoted by other metaphors. "Among most nations *black*, the colour of darkness, has been associated with the ideas of crime or misfortune, and *white* with innocence and happiness. The modern Greeks indifferently use the word *mavros* to signify a *black* or an *unhappy* man. An East Indian who has committed a fault says, with shame, that he is *black*. The BLACK SEA has acquired its name only because of the frequent shipwrecks on its coasts. The Turks attribute ill omens to the colour of black, and view it with repugnance. The Europeans mourn, and array the Ministers of Religion and Justice, who are equally supposed to have renounced pleasure, in *black*."*

BLACK, as we shall afterwards find, is contracted from *be-lack*, a compound of LACK, want; but, in its literal usage, it is confined to express darkness, the *absence* of light, and, consequently, of colour. It is sometimes combined with other words; but, in such cases, it preserves the same meaning as when alone.

MALE. MELAN. ATRA. The prefix *Male*, Latin *malus*, signifies *bad* or *ill*. MALECONTENTS are the discontented members of a community; and a MALEADMINISTRATION is a *bad* administration. The Latin word is from the Greek *μελας*, *melas*, black; a compound of *μη*, *not*, and *ελη*, *the light of the sun*. In a figurative sense *melas* is evil or depraved. The Latin *ater*, black, dark, gloomy, has an origin similar to our word *black*: It is the Greek adverb *ατερ*, *ater*, without or wanting. It is thence that we have ATRABILARIOUS, having a gloomy mind. Atrabilarious is, literally, troubled with *black bile*; and MELANCHOLY, from the Greek, has exactly the same signification. Black bile was supposed by the ancients to form a peculiar temperament. A person who indulges rancorous feelings is said to be BLACKHEARTED.

BENE. This prefix is the Latin adverb *bene*, well, from *bonus*, good. A BENEDICTION, from *dicere*, to speak, is a speaking *well*,—a blessing; and a BENEFactor, from *facio*, I do, is a friend or patron who does *good* offices.

EU is a Latin interjection and a Greek adverb, both equivalent to *bene*; and is prefixed to a few English words of Greek extraction. EULOGY, from *logos*, a speech, is a speaking well of, or in praise; and EUPHONY, (from *phone*,) is an agreeable *sound*.

* Chenier's Account of Morocco.

BE. It is with Be as a prefix that we are now concerned; and, in this situation, it has both the varieties of meaning which (page xxxiii) we have ascribed to *Be* and *By*. They are, indeed, but different views of the same definition; and, on a close inspection, we can scarcely draw the line of distinction. To BEWARE is *to be aware*; BESIDE is *by* the side of; and To BEFRIEND is *to be* the friend of. In the Saxon, almost every verb had its compound with this prefix; and, like the English *to*, as the mark of action, it served, in many cases, merely to state the *existence* of what the verb expressed: To, Too, BE, and BY, have an evident fraternity. It is thus that we are to account for such verbs as To BEDAUB, To BESPRINKLE, and To BESPATTER, which differ from their primitives, To DAUB, To SPRINKLE, and To SPATTER, only in referring directly to the *object* of the action, while the latter point more immediately to the *means*. Thus, it were better *to besprinkle* the floor with vinegar; and *to sprinkle* vinegar on the floor: *be*, in this case signifying upon, is equivalent to *by*.

Es. S. The root *es* of the French *estre*, to be, performs the same part as a prefix to verbs in that language, as *be* and *with* do in the Saxon and English: it is *to be*, *make*, or *become* what the additional word denotes. Thus from *changer*, to change, is formed *eschanger*, to exchange, or to change *by*, or *with* another. *Clair* is light, clear, or shining, and *esclairer* is to enlighten. This prefix has so generally prevailed among the French, and, when speaking of a thing or action, the addition of *to*, *be*, *es*, or any other mark of its *existence*, causes, in many cases, so little alteration in the meaning of the original vocable, that the compound often remains while its root is no more to be found. Comparing *es* with *ex* we find a close resemblance. *Eschanger* is, in English, To Exchange, and *estrange* is synonymous with *extraneous*. May we not then infer that the Latin *ex*, *out*, and *esse*, to be, are the same? To state that a thing *exists*, or *is*, we must serve ourselves with the expressions of place; and, in making such an assertion, we merely say that the thing is *beside*, *with*, *by*, *out*, or in any way *distinct* from other beings.

The prefix *Es* is seen in words that have been adopted from the French, as in the Law Term ESCHEAT (from the antiquated verb *cheoir*, to fall out, or happen) which denotes a contingency, in feudal tenures, whereby land sometimes *falls back*, from the order of succession, into the hands of the original Lord. But, the *Es*, in English derivatives, is more frequently contracted into *S*: as in SQUADRON from *esquadron* or *escadron*, and STRAIT from *estroit*. This sort of contraction, however, is one of an extensive class, concerning which we shall now speak.

It was in an evil hour that Dr. Wallis promulgated his conjecture that those

pairs and triplets of consonants which appear, in the form of prefixes and terminations in certain English words, had, each, an abstract signification, dependent on the letters themselves, without regard to the sounds which they were originally meant to express: that *sw*, for example, imply a *silent agitation*, and *cl* a kind of *adhesion*, or *tenacity*; that *str* intimate *force* and *effort*, and *thr* a *violent degree of motion*, &c.* The hypothesis was followed up by still more adventurous Grammarians, who tortured the letters of the English alphabet to make them speak individual meanings. By an ingenuity of research, similar to what is employed in deciphering the hieroglyphic inscriptions of Egyptian monuments, CP, TB, LM, &c. have been forced to express a metaphysical jargon, which can only tend to throw an air of ridicule over the labours of etymology.

The terminations have already come under our review; and, it was then shewn that TH, which is affixed to so many substantives, is merely a contraction of the definite article *the*, and was, at one time, so written. It is this affix, together with the contracted infinitive terminations, which has collected the consonants at the close of words; and, with respect to the initial conglomerations, we are convinced that they are formed by the coalescence of prepositions which have lost their vowels by a careless pronunciation. We should remember, too, that the English alphabet was adopted from that of a foreign tongue; and that, consequently, many of our double consonants were introduced for the purpose of marking a single sound, which might have been done as well by a single character. *Ch, ck, dg, gh, ps, sh, tch, th, wh*, and, it may be, others which we have overlooked, should, therefore, (if in the same syllable) each, be considered as a single letter.

BL. BR. When the prefix *Be* is followed by *l* or *r*, there are instances in which the *e* is suppressed, and the *b* is blended with its succeeding consonant. Thus BLACK, from its expressing the *absence* of colour, may probably be a compound of *Be* and *Lack*, or *wanting*: and a derivation of *Night* is almost obvious, which would strengthen the supposition by analogy. It may be thus that *blæcan*, in Saxon, has two significations apparently opposite: it is not only *To BLACKEN*, but *To BLEACH*, or *whiten*. If our observations be just, it denotes neither, but merely *to take away*: and, when applied to colour, might have been either *to make black*, or *white*, according to circumstances: we have now distinguished the two operations by different orthographies. BLEAK mountains are such as *want* vegetation. To BLOCK is the Saxon *belucan*, *to shut*, or *lock up*. *Brim* and *Rim* are synonymous.

* See Wallis's "Grammatica Linguae Anglicanae."

FL. FR.—PL. PR. The letters F and P, being pronounced by the same organs as B, are, also, frequently conjoined with *l* and *r*, by the elision of a vowel. The coalescence is common to all the dialects of the Latin and the Gothic languages; but the contraction cannot be traced with certainty to that of any known simple word, as *bl* and *br* are to *be*. The analogy, however, is striking, and would tempt an etymologist to conclude that, like *b*, the *f*, and *p*, refer also, in many instances, to particles expressive of existence. Perhaps, in such cases, they differ from *be* merely in consequence of the well-known interchangeable transmutations of the labial letters: the Latin *fio* is *to become*. To LAUD and To APPLAUD have the same original meaning; and so have their Latin etymons, *laudo* and *plaudo*; and, could we form the compound to *be-laudo*, it would not differ from *plaudere*, (see LOUD.) To PRAISE is to *be-raise*, in a metaphorical usage, in the same manner as the Latin *extollere*, To EXTOL, is literally to raise, or lift up. The Latin *flectere* and *plectere*, and the Greek *πλεκω*, to bend, are similar words both in sound and meaning, and are apparent compounds of *laxo*, to loosen, or relax. The Latin *fractus*, from which we have so many derivatives, is BROKEN; and To BREAK is to *be-rack* from To RACK, to stretch, or pull in pieces. Flap, and Lap; Flexile, and Lax; Frisk, and Brisk; Plain and Lain; Plat and Flat, have, respectively, an obvious connexion. A FLOCK of Wool and a LOCK of Wool are synonymous. The Scotch LOCK is a collection of things of the same kind; and this also is the general meaning of the English FLOCK, although it is more particularly affixed to designate collections of animated beings.

When these labial prefixes are followed by a word beginning with a vowel, this vowel combines directly with the initial letter. It is thus that the Greek *πυρω*, *pyro*, the Latin *uro*, and the English To BURN, have the same signification; and are all related to FIRE.

DR. TR. THR. The dentals, *d*, *t*, and *th*, are, likewise, conjoined with *r*, or *w*, by the elision of a vowel. The contracted particles cannot now be ascertained, but there is no great improbability in the conjecture that they might have been equivalents of *do*, *to*, and *the*, which we have already shewn to be mere varieties of one another and specifications of existence. But, be this as it may, we have a regular series of duplicates from the Saxon *d* and the Latin *t*. To DRAW and To DRAG, for example, are etymologically the same as the *traho* and *tracto*, the root of which is equivalent to the Scotch RUG, to pull. A TRACK-BOAT is a *Drag-boat*, a boat that is *drawn*, or pulled along, by horses. To DRILL is to pierce, mechanically, by a *rolling*, or circular motion; and To THRILL is to pierce, metaphorically, by means of some *sharp* sensation, such as is produced by a THRILLING or penetrating sound. To DWIN-

DLE is To WANE or decay ; and To TWINKLE is to emit a vibratory light, such as is seen in the fixed stars, which we might, figuratively, imagine to be caused by their WINKING ; as we ourselves perpetually do, by rapidly shutting and opening our eyelids. To WINK, is usually an involuntary act ; but, when done designedly, it is meant as a private mark of communication, which is not understood by all the persons present. “She gave him a WINK which he well understood.” WINKER and WINKINGLY are in the dictionaries.

CL. CR.—GL. GN. GR.—KN.—I. Y.—WR.

In etymological investigations, the gutturals, *c* hard, *g* and *k*, may be safely considered as the same letter ; and, as prefixes they are obvious contractions of the Gothic or Greek GA, or GE. The Saxon *ge* was equivalent to *and*, or *with*. In composition, it was, like *be*, a very common verbal prefix, but it is wholly laid aside in modern English ; except in those words in which it is combined by a contraction. The old English preserved this prefix, for a time, as a mark of the past participle, in which case it was changed into *y* or *i*. Thus YCLAD, or ICLAD, was substituted for *geclad*, clothed or clad ; YCLEPED, or ICLEPED, for *gecleped*, called, or named ; YBORE, or IBORE, for *geborn*, born ; and so of others. These and a few more of the same form may yet be seen in the dictionaries ; but the whole tribe of such orthographies has been long obsolete. In German, *ge* is prefixed to almost all the past participles, in the same way as the termination *ed* is added to the English. If, as has been conjectured, DID be merely *do-do*, the ED, DO, and TO may be taken as synonymous marks of activity ; and those etymologists who refer the usual Latin infinitive termination to the verb *ire* will, probably, see *ga*, or *ge*, in the English verb To Go. To Go is to walk ; but it is also to act, generally : the nature of the action being pointed out by the other parts of the sentence, and by the accompanying preposition which refers to the object of its exertion. Thus, we say, ‘to go *on with* ;’ ‘to go *through* ;’ ‘to go *against*,’ &c. In what is now reckoned vulgar language, *to go* is to act generally : ‘To Go *it*,’ is to DO *it*,—to act, or finish *that* (the *it*) which was intended to be done.

To GLEAM is to shine in a fitful manner. It is the Saxon *gleam* from *leoma*, light. The Scotch have *leam* for gleam. A GLEAM (adjective GLEAMY) is a flash of light shining through darkness. A state *between* light and darkness (as in twilight) is GLOOM. The Scotch TWILIGHT is termed GLOAMING ; which, being of longer duration than in more southern latitudes, and usually an interval of leisure, is, in that country, accompanied with pleasing associations ; whereas, GLOOMY, GLOOMILY, and GLOOMINESS, besides denoting the

state of half-darkness, are metaphorically applied to the melancholy forebodings of the mind. To GLUM, or be GLUM, is to be sullen and dull. There are a number of words in *gl*, from the same source, of which we shall mention a few. A GLOW is that degree of heat in a person, or thing, which produces a flame colour; or it may be the flame itself, which the Scotch call a *Low*. GLISTER is LUSTRE, from the Latin, *lustrare*, to purify, or make clear. GLEE is a species of *Lay*, or *song*, and, figuratively, mirth. GLEEFUL, or GLEESOME, is merry; for the GLEEMEN of former times were minstrels. GLAD, joyful, is the Latin *lätus*. To GRAZE, in the sense of shaving the surface, is To RAZE; and GRUFF is *Rough*, rugged, or unmannerly.

The Latin *nascor*, I am born, was once *gnascor*; and *natus*, born, was *gnatus*, from the Greek *γενναω* and *γεννατος*; and *nosco*, I know, was *gnosco*, from *γνωσκω*. Besides numerous Latin and Greek derivatives from these and similar sources, we have many kindred words in *kn* which have a Gothic origin. To Ken, to Know, Kindred, Knave, &c. are words of this kind. Knee, Saxon, *cneo* is the Latin *genu*; and Knot is *nodus*.

The identity of *c* and *g* may be pointed out in numerous instances; as, also, the elision of a vowel, in many cases, after the former, as well as after the latter. Clump and Lump; Clog and Log; to Cram and to Ram, are plainly different usages of the same words. To CRUMPLE and To RUMPLE mean, equally, to deface a smooth pliable surface (such as paper, or linen,) by breaking it into folds or creases. To CRUMBLE is also to break into small pieces; but these pieces are supposed to separate from one another and to fall into CRUMBS. RIMPLE and RINKLE are other spellings of Rumples; and, hence, we have WRINKLES (formerly CRINKLES) denoting those furrows which, sooner or later, are ploughed on the fairest face by the hand of time. To CREEP, (Saxon *crýpan*,) to move along in a slow and wormlike manner, as if without legs, is equivalent to the Latin *repto* or *repto*; and hence creeping animals are termed REPTILES. A person who has lost the use of his legs is a CRIPPLE: he CRIPPLES or halts in his walk. CREAM is that portion of milk which rises, in a thick oily scum, on the surface; and which, by a subsequent operation, called CHURNING, is converted into Butter. The Saxon and modern Scotch is REAM. The verb To CREAM and the adjective CREAMY are of general use in the dairy.

The Greek *γλαρος*, *glaros*, is the etymon of the Latin *clarus*, CLEAR and bright; and also of *gloria*, GLORY, which is shining or splendid, in reference to character and fame. Glory has also been applied literally; for, we speak of

the 'GLORY,' or light which is painted round the head of a saint ; issuing from it in rays as if from a star. In old English, To GLORIFY, which is now used in the sense of to worship, was synonymous with To CLARIFY, or to render fluids *clear* or pure.

" Fadir the our cometh *clarifie* thi sone that thi sone *clarifie* thee."—" I have *clarified* thee on the erthe, I have endid the werk that thou hast ghounn me to do, and now fadir *clarifie* thou me at thi silf with the *clerenesse* that I hadde at thee bifore the world was maad."

Wiclif's Translation of John, Chap. xvii.

SC. SCR.—SH. SHR.—SL.—SM.—SN.—SP. SPL. SPR.—SQ.—ST. STR.—SW.

When speaking of the prefix *Es*, we noticed its contraction into *S* ; and the same contraction appears to have been made of the preposition *Ex* ; for, we have Greek and Latin derivatives in which *s* precedes a consonant, obviously in consequence of such a contraction. This combination of *s* with other consonants seems common to all languages. With us, many are derived from the Latin dialects ; but many, also, are from the Gothic stem. The contraction of the French *es* has been made, not only by the English, but by the French themselves ; and it is curious that the change has been usually formed by the elision of different letters : so that the prefix has been altogether cut off, between the two nations. The word *estroit*, for example, has become *Strait* in English, and *Etroit* in its native tongue.

S unites with so many different letters, that we shall content ourselves with specifying only two or three examples of each. Its combinations with *c*, *ch*, *h*, and *k*, are interchangeable throughout the several Gothic dialects ; but of this we have already said something under the head of " INTERCHANGE OF LETTERS."

To SCALD, from the Latin *calidus*, hot, is to burn by means of a hot liquid. SHORT (Saxon *sceort*, a past participle of *sciran*, to *shear* or *cut*,) is the German *kurz*, the Danish and Swedish *kort*, and the Latin *curtus* ; which latter has been referred, by the Latin etymologists, to a supposed Greek participle, (*κορτος*, clipped,) from *κειρω*, to clip. Shaft and Haft, when meaning a handle, are synonymous. To Shrink is a varied orthography of to Cringe. To SCRUB is To RUB ; so as to cleanse or SCOUR (*excoriate*) the surface, or skin, Latin *corium*. To SCRAPE is the Saxon *screopan*, *radere* ; to rub, or *shave off*, what adheres to any substance.

To SLAY is to lay, as we say, to *knock down*, and, in a consequent sense to *Kill*. To FELL, to make *fall*, or beat down, is used in a general sense, as, ' to *fell* a tree,' or ' to *fell* a bullock ;' but the Scotch To FELL means to Kill or Slay. SLIME is Lime in its viscous acceptation ; and SLIMY is equivalent to the Latin *limosus*. The SLIMINESS, or glutinous skin, of the snail is proverbial.

TO BLAME is a metaphor from this source: it is to throw dirt, or *Slime* upon a character, so as TO SULLY it,—to spot, or cover, it with SOIL. BLAMELESS, BLAMELESSLY, and BLAMELESSNESS, refer to such as are spotless, or pure. BLAMEABLE, BLAMEABLY, and BLAMEABLENESS, mean deserving of Blame. BLAMEFUL, BLAMEWORTHY, and BLAMEWORTHINESS, are not much in use. UNBLAMED, UNBLAMEABLE, UNBLAMEABLY, and UNBLAMEABLENESS, are direct negatives.

TO SMEAR is from a similar source with to blame. It is to cover an object with *mire*, slime, or other tenacious substance; but the word is seldom used except in a literal sense. TO SMEAR and TO BESMEAR follow the same rule of distinction which we formerly mentioned, when comparing *Sprinkle* and *Besprinkle*. TO SMELT and TO MELT are of synonymous origin; but the former is the language of the workshop, and spoken only of metals; while the latter is applicable to every thing, whether real or metaphorical, which may be softened by heat, or by the warmth of the heart.

SNOW is the German *Schnee* and the French *neige*; and TO SNEEZE is the German *niesen* and the Scotch *to neeze*: evidently connected with *nose*.

TO SPEND and TO EXPEND (in their primary signification of paying, or paying away, money,) are synonymous, from the Latin *pendere*, to weigh: weighing *out* being the way in which money was paid by the ancient Romans. EXPEDITION, from *pes*, the foot, is equivalent to SPEED. TO SPREAD is to *be-spread* or make *broad*: to extend the surface of natural objects, and to make public or spread *abroad* such as are metaphorical. SPLASH, PLASH, and LASH, have an evident relationship.

A SQUADRON, (French *esquadron* or *escadron*,) formerly noticed, means a body of men disposed in the form of a *square*, or *cadre*, from the French *quatre*, or *quadre*, four. SQUARE is from *esquarrir* to make *square* or *quarré*; that is, to form a figure with *four* sides. Hence we sometimes speak of ‘a *perfect square*,’ denoting that the sides are *equal*; though the equality is oftener presumed, in the same manner that ‘to *quarter* a circle’ supposes an *equal* division. SQUAD is the diminutive of Squadron.

STILL and TILL have already been shown to be synonymes, which is rendered still more obvious, by attending to the effect of the prefix *s*. TO STAIN is to *Tinge*, generally; but in metaphorical usage it is usually understood in a bad sense: it is to blot or discolour; to *taint* with disgrace. Strain and Train; Strode and Trode; Swag and Wag; have an evident fraternity. TO SWEAT is to be Wet; but only by means of perspiration.

Although, in the whole of the preceding unions of consonants, we have generally found that the elision of a vowel has been made from one or other of the verbal prefixes, we by no means wish to state that such is universally the

case. On the contrary, we are aware of many instances in which the elision has taken place in other prepositions or adverbs. Prurient, Latin *pruriens*, for instance, is probably from *perurere*; Knife from the French *canif*; Slaver from *saliva*; and Star from the Greek *aster*. These and many others must be left for future investigation.

Our account of the prefixes now draws to a close. In addition to what we have mentioned, many words are employed, for that purpose, which will fall to be explained in the body of the work: for they do not differ, in composition, from their primitive power. Of these are Life, Hand, Foot, High, Low, Land, House, and a multitude of others, as exemplified in Liferent, Handwriting, Football, Highway, Lowbred, Landholder, Housewife, &c. They present a conjunction of roots, and the definitions may be referred to either class. We have, also, a number of words, adopted from foreign languages, which are formed in a similar manner; but the meaning of each part is so well ascertained, and they are, besides, applied in so few cases, that a simple translation will be sufficient for our purpose; and this will be found under one or other of the parts of the compound, in the order of the Dictionary.

At the conclusion of our introductory labours, we may be allowed to anticipate and to apologize for some of the faults of which they will be accused. Didactic works, are, in general, either too laconic for the ignorant, or too garrulous for the learned; and it is, probably, impossible to satisfy both classes in the same production. The sin that most easily besets a writer is prolixity; but here it was, in many places, unavoidable. In treating of subjects hitherto but little attended to, it was necessary to dwell on the proofs of what might otherwise be rejected as fanciful; and yet, after all, much illustration has been suppressed, lest the more instructed reader should yawn over a twice-told tale. It were, perhaps, better for an author who hopes for the approbation of the public, that he should limit his excursions into unfrequented ground. But Etymology is one of the trackless wilds of nature; while we stray we are allured by the charms of novelty: we wander from shrub to shrub, and from tree to tree, till we can no longer recover the beaten path which surrounds without entering the forest.

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APPENDIX.

CONCERNING THE GENDERS OF SUBSTANTIVES.

At page cxvii, we noticed the fact, now little known, that, previous to the seventeenth century, English substantives were all either Masculine or Feminine; and we recommended, at the same time, that their several genders, as they appear in old Authors, should be collected to assist the personifications of future Poets. Since that paragraph was written, we have turned our attention to the subject, and the result is given in the following pages. Although the collection is by no means complete, and probably contains many errors, it has cost a good deal of labour. More than a hundred and fifty Authors have been thoroughly consulted, from which nearly fifteen hundred genders have been ascertained; and it is surprising how few discrepancies appear among them, considering that they are chiefly poets, and from the earliest period of English literature to the present time. Where the usages differ, reference has been made to writers on both sides; but where they are uniform, we have reckoned it unnecessary to produce authorities.

Different causes have probably concurred in producing the anomalies that appear in the following list. Even in languages, such as the French, of which the genders have been immemorially distinguished, similar discrepancies still exist, and such words are accounted to be of that sex which seems to be most analogous in the mind of the writer. The lapse of time, too, induced a permanent change of certain substantives from Masculine to Feminine, or from Feminine to Masculine, without any apparent reason. When the English language fixed a Neuter gender, by the introduction of the pronoun *its*, the possessives *his* and *her* became no longer applicable to inanimate objects, except in the writings of the Rhetoricians and the Poets; and some of those gentlemen, instead of implicitly following the practice of their predecessors, preferred, according as it suited their convenience, to adopt the personifications of the classic tongues.

It will be observed, that many of the duplicate genders belong to Natural

History. Among animals, especially such as are well known or domesticated, the general name is often given exclusively to one of the sexes, though in reality applicable to either: thus the *Cat* and the *Hare* are both supposed to be feminine, if not otherwise characterized. Birds have long been considered as females; and singing birds particularly are termed songstresses, though they are the males only that sing. The sexes of the lower tribes of animals are in many cases undistinguishable, even by the Naturalist, and have consequently been confounded. The *Worm* in general has been accounted masculine; and our early poets have, therefore, designated the *Glowworm* (which they had often occasion to notice) as a male. Later observations, however, have shown that it is the female only who lights her lamp. These and other circumstances, viewed differently by different authors, may account for many of the twofold genders in our collection.

Notwithstanding its necessary imperfections, the utility of this Vocabulary to young Poets must appear indubitable. The modern custom, of refusing the sexual distinctions (except poetically) to everything that is inanimate, has given us two degrees of Prosopopœia: one a simple personification, and the other where the *person* is endowed with a specified sex. Unless the poetical gender is so well known as to be easily and universally understood, the simple personification is always imperfect. It produces no imagery. The groups, indeed, figure on the page, as they would on the canvas of the painter; but, without the distinction of sex, the portraits must remain unfinished, because the drapery cannot be ascertained.

GENDERS OF SUBSTANTIVES.

- ABASEMENT, M. see *Humility*.
 Ability, M.
 Absence, M. "A cunning leech," *Carew*.
 Abstinence, F.
 Absurdity, M.
 Abundance, F.
 Acacia, F.
 Accuracy, M.
 Action, M. *Shakspeare's Hamlet*, &c.
 —, F. *Lloyd, Parnell*.
 Adamant, M.
 Adder, F. *Psalms, Shakspeare's T. Andron.*
 —, M. *Shakspeare's Tam. of the Shrew*.
 Administration, F.
 Admiration, F.
 Adolescence, M.
 Adulation, F.
 Adultery, F.
 Advantage, M. (Commodity, *Shakspeare*.)
 Adversity, F.
 Advice, M.
 Affability, F.
 Affectation, F.
 Affection, F.
 Affluence, F.
 Africa, F. "Mother of Monsters," *Drayton*.
 Affright, F. *Falconer*.
 —, M. *Chatterton*.
 Age, F. (*Elde*) *Chaucer*.
 —, M. *Shaksp., Gay, Broome, Churchill*.
 Age, (the) F. *Daniel*.
 Agitation, F.
 Agony, M.
 Ague, M.
 Air, F. *Prior, Marlow*.
 —, M. (a chartered libertine) *Shakspeare*.
 Alabaster, M.
 Alchymy, F.
 Allegory, F.
 Allusion, F.
 Alms, F.
 Alphabet, M.
 Alps, M.
 Altar, M. *Esra*.
 Amaranth, M.
 Amber, M.
 Ambiguity, M.
 Ambition, F. *Spenser, Daniel, Young, Day*.
 —, M. *Shakspeare, Darwin, Byron*.
 Ambrosia, F.
 America, F.
 Amethyst, M.
 Amusement, M.
 Anachronism, M.
 Analogy, F.
 Anana, M.
 Anarchy, F.
 Anger, M.
 Anguish, M.
 Animosity, F.
 Annihilation, M.
 Ant, F. *Proverbs, Prior*, and generally.
 —, M. *Cunningham*.
 Antimony, M.
 Antipathy, M.
 Anxiety, M.
 Apathy, M.
 Apologue, F.
 Apology, F.
 Apoplexy, M.
 Apostacy, M.
 Apparition, F.
 Appetite, M. *Shakspeare, Spenser*.
 Applause, F.
 Apple, F. as also fruit generally.
 Approbation, F.
 Apricot, F. *Shakspeare*.
 April, M.
 Architecture, F.
 Ardour, M.
 Arrogance, M.
 Arrow, M.

- Art, F. *Falconer*.
 —, M. *Darwin*.
 Artifice, M.
 Ash, (tree) F. *Langhorne*.
 ——— M. *Bruce*.
 Asia, F.
 Asp, M. G. *Douglas*.
 Asperity, M.
 Assassination, F. *Churchill*.
 Association, F.
 Assumption, M.
 Assurance, M.
 Astonishment, M.
 Astrology, F.
 Astronomy, F.
 Atheism F. *Smart*.
 Atom, M.
 Atrocity, M.
 Atrophy, F.
 Attention, M.
 Attraction, M.
 Audacity, M.
 August, M. *Smart*.
 ———, F. *Churchill*.
 Aurelia, F.
 Auricula, F.
 Austerity, M.
 Authority, F. *Cowper*.
 ———, M. *Shakspeare, Churchill*.
 Autumn, F. *Shakspeare, Cowper, Churchill*.
 ———, M. *Thomson, Burns*.
 Avarice, F. *Chaucer, Williams*.
 ———, M. *Spenser, Darwin, Churchill*.
 Aversion, M.
 Awe, M.
 Axe, M.
 BAGPIPE, M.
 Ballad, M.
 Balloon, F.
 Balm, (a plant) F.
 Banian-tree, F.
 Banishment, M.
 Bankruptcy, F.
 Banquet, M.
 Baptism, F.
 Barb (of an arrow) M.
 Barbarity, M.
 Barge, F.
 Bark, F.
 Baseness, M.
 Bashfulness, F.
 Bat, M. *Drayton, Shakspeare*.
 —, F. G. *Douglas*.
 Battle, M. (Ruffian Battle, *Shaks.*) *Byron*.
 Bayonet, M.
 Beauty, F.
 Bed, F.
 Bee, F., generally.
 Beetle, M. *Shakspeare, Scott*.
 Beggary, F.
 Behemoth, M. *Job*.
 Bell, M. *Shakspeare*.
 Belly, M.
 Benevolence, F.
 Berry, F.
 Bigotry, M.
 Billow, F. *Dryden*.
 ———, M. *Shakspeare, Scott*.
 Bird, F. if the sex is not marked.
 Blandishment, F.
 Blasphemy, F. *Young*.
 ———, M. *Scott*.
 Blindworm, M. *Scott*.
 Bliss, F.
 Blood, M. *Shakspeare, Carew*.
 Blossom, F.
 Bludgeon, M.
 Blunderbuss, M.
 Body, F. *Shakspeare*.
 Bonnet, M. *Shakspeare*.
 Book, M. G. *Douglas*.
 Bookworm, M. (metaphorical) *Parnell*.
 Bosom, F.
 Botany, F.
 Bottle, F. *Pope*.
 Bounty, F.
 Bramble, M.
 Brain, F. "the female to the soul," *Shaks.*
 Branch, M.
 Brass, M.
 Breast, F.
 Breath, M.

- Breeches, M.
 Breeze M. *Wilkie*—When soft, it is feminine.
 Broom, F.
 Brush, M.
 Bud, M. *Shakspeare*.
 Bug, M.
 Bulbul, M. Lover of the Rose, *Persian Poets*.
 —, F. *Moore*.
 Bullet, F.
 Bulrush, F.
 Burlesque, M.
 Butterfly, M.
 CABIN, F.
 Cage, F.
 Calamity, F.
 Calm, M.
 Calumny, F.
 Camphor, F.
 Candle, M. *Shakspeare, Lloyd, and others*.
 Candour, M.
 Cane, M.
 Cankerworm, M. the worm in a rose-bud.
 Cannon, M.
 Canoe, F.
 Cant, M.
 Cantharides, M.
 Canto, F.
 Capacity, M.
 Capital, F.
 Caprice, F.
 Captivity, M.
 Care, F. *Churchill, Scott*.
 —, M. *Shakspeare, Spenser, Burns*.
 Carnage, F. *Byron*.
 Cascade, M.
 Cask, F.
 Cassia, F.
 Castle, F.
 Casuistry, F.
 Cat, F. when the sex is not otherwise fixed.
 Cataract, M.
 Catchfly, F.
 Caterpillar, M. *Shakspeare*.
 Cave, Cavern, F.
 Cause, M.
 Cedar, M.
 Celebrity, F.
 Cell, F.
 Cemetery, M.
 Censure, F.
 Centipede, M.
 Century, M.
 Ceremony, M. Glosses faint deeds, *Shaksp*.
 Certainty, F.
 Cestus, F.
 Chaise, F.
 Chamber, F.
 Chance, F.
 Chaos, M.
 Chapel, F.
 Chariot, F.
 Charity, F.
 Charm, F.
 Charnelhouse, M.
 Chase, M.
 Chastisement, M. *Shakspeare's Julius Cæsar*.
 Chastity, F.
 Cheerfulness, F.
 Chemistry, F.
 Childhood, M.
 Chimera, F.
 China, F.
 Chivalry, F.
 Choice, F. *Shakspeare*.
 Christmas, M. *Scott*.
 —, F. *Leyden*.
 Chronology, F.
 Church, F.
 Circumstance, M. *Byron*.
 Cistern, F.
 Citadel, F.
 Citron, F.
 City, F.
 Civility, F.
 Civilization, F.
 Clamour, F.
 Cleanliness, F.
 Clemency, F.
 Clitumnus (the River) M. *Addison, Lyttleton*.
 Cloister, F.
 Cloud, F. *Milton*.
 —, M. *Moore*.

- Coach, F.
 Coal, M. *Darwin*.
 Cockney, M. generally; Shakspeare uses the
 Feminine, as well as the Masculine.
 Coffee, M.
 Coffee-pot, M. *Smart*.
 Coffin, F.
 Cold, M.
 College, F.
 Comedy, F.
 Comet, M.
 Comfort, F.
 Command, M.
 Commerce, F. *Goldsmith, Falconer, Darwin*.
 —, M. *Thomson*.
 Commission, M. *Shakspeare*.
 Common-sense, F. *Burns, Moore, and others*.
 Commonwealth, F.
 Commotion, M.
 Compassion, F.
 Competence, F.
 Compulsion, M.
 Conceit, F. *Hamilton*.
 —, M. *Shakspeare, Grainger*.
 Concord, F. *Spenser, Carew, Tickell, &c*.
 —, M. *Hamilton*.
 Conduct, F.
 Coney, M. generally.
 Confession, F.
 Confidence, F.
 Confiscation, M.
 Conflagration, M.
 Confusion, M.
 Conjecture, M.
 Conquest, F.
 Conscience, F. *Dryden, Selden, and generally*.
 —, M. *Darwin*.
 Consciousness, F.
 Consequence, M. *Shakspeare*.
 Consideration, M.
 Consistency, M.
 Conspiracy, M.
 Constancy, F.
 Constraint, M.
 Consumption, F. *W. Thompson*.
 —, M. *Gay*.
 Contagion, M.
 Contemplation, F. (the daughter of Poverty,)
 Carew, &c.
 —, M. (Heavenly) *Spenser*.
 Contempt, F.
 Content, F. *Cunningham, Thomson*.
 —, M. (the Husband of Poverty,) *Carew*.
 Contention, F. (Common strife,) *Pope*.
 —, M. (Warlike,) *Shakspeare*.
 Continence, F.
 Contradiction, F.
 Contrition, F.
 Controversy, M.
 Contumely, M.
 Convalescence, F.
 Conversation, M.
 Conviviality, M.
 Coolness, F. *Mallet*.
 Coquetry, F.
 Cordiality, F.
 Coriander, F.
 Corn, M. *Shakspeare*.
 Correction, M.
 Corruption, F. *Thomson, Mason*.
 —, M. *Smollett*.
 Cottage, F.
 Cotton-plant, F. *Swift*.
 Covetousness, F. *Chaucer*.
 —, M. *Anonymous*.
 Counsel, M.
 Country, F.
 Country-dance, F. *Moore*.
 Courage, F. *Byron*.
 Course (of events,) M. *Shakspeare*.
 Courtesy, F.
 Cowardice, M. *G. Douglas*.
 Cowslip, F.
 Craftiness, M.
 Crab, M.
 Crag, M.
 Creation, M. *Young*.
 —, F. *Young, also*.
 Creature, M.
 Credit, F.
 Credulity, F.
 Cress, (Indian) F. *Darwin*.

Crime, M.	Deformity, M.
Criticism, M. <i>Moore</i> .	Dejection, F.
———, F. <i>Scott of Amwell</i> .	Delay, F.
Crocodile, M. general name.	Deliberation, M.
Crocus, M.	Delicacy, F.
Cruelty, F. <i>Walcot</i> .	Delight, M. <i>Langhorne</i> .
———, M. <i>Spenser</i> .	———, F. <i>Campbell</i> .
Cultivation, F.	Delirium, M.
Cuckoo-pint, F.	Delusion, F.
Cunning, M.	Demon, M.
Curiosity, F.	Demureness, F.
Current, M. <i>Shakspeare</i> .	Derision, F.
Custom, M. <i>Shakspeare</i> , <i>West</i> , and others.	Description, F.
———, F. <i>Watts</i> , as synonymous with habit.	Desert, (worth,) M.
Cycle, M.	Desertion, M.
Cypress, M. <i>Darwin</i> , sacred to Pluto.	Desire, M. "Rival of Love," <i>Suckling</i> ; <i>Shaks</i> .
DÆMON, M.	Desolation, F.
Daffodils, F. <i>Shakspeare</i> .	Despair, M. <i>Spenser</i> , <i>Collins</i> .
Dagger, M.	———, F. <i>Suckling</i> , <i>Thomson</i> .
Daisy, F.	Despite, F. 'goddess Rhamnusia,' <i>Lindsay</i> .
Dancing, F. <i>Jenyns</i> .	Despondency, F.
Danger, M. <i>Chaucer</i> , <i>Spenser</i> .	Despotism, F.
———, F. <i>Rowe</i> .	Destiny, F. <i>Young</i> .
Danube, M.	———, M: <i>Scott</i> .
Darkness, F. <i>Milton</i> , <i>Young</i> , <i>Cowper</i> .	Destruction, M.
———, M. <i>Milton</i> .	Determination, M.
Dart, M.	Detestation, F.
Dawn, F.	Detraction, F.
Day, M. <i>Spenser</i> , <i>Moore</i> .	Devastation, M.
———, F. <i>Milton</i> , <i>Young</i> , <i>Byron</i> .	Devotion, F. mother of Obedience, <i>Daniel</i> .
Daylight, M. <i>Moore</i> .	Dice, M. <i>Swift</i> .
Day-spring, M. <i>Job</i> .	Diet, M. <i>Spenser</i> .
Daystar, M.	Digestion, M. <i>Spenser</i> .
Dearth, F.	Dignity, M.
Death, M. <i>Shakspeare</i> , <i>Daniel</i> , <i>Milton</i> .	Digression, F.
———, F. <i>Spratt</i> , <i>Broome</i> .	Diligence, F.
Debate, M.	Dirt, M. <i>Swift</i> .
Debauchery, M.	Disappointment, F. <i>Scott</i> , <i>Burns</i> .
Decay, F.	Discernment, F.
Deceit, F. "the imitator of Truth."	Discipline, F.
December, M. <i>Verstegan</i> and others.	Discontent, F.
Decency, F.	Discord, F. Ate, daughter of Jupiter.
Declamation, M.	Discovery, F.
Decorum, F.	Disdain, M.
Decrepitude, F.	Disease, F. <i>Garth</i> .
Defence, M. <i>Shakspeare</i> .	———, M. <i>Smollett</i> .

- Disguise, F.
 Dismay, F.
 Disobedience, M.
 Disorder, M.
 Dispatch, M.
 Dispirit, M. *Spenser*.
 Displeasure, M.
 Dissension, F.
 Dissimulation, F.
 Dissipation, F.
 Distaste, M.
 Distinction, F.
 Distraction, F.
 Distress, M. *Chaucer*.
 Distrust, F.
 Diversion, M.
 Divinity, F.
 Divorce, M.
 Docility, F.
 Doctrine, M. *Ecclesiasticus*.
 Dogmatism, M.
 Dominion, M.
 Door, M. *Proverbs*, metaphorical.
 Dormitory, F.
 Doubt, M. *Spenser*.
 ———, F. *Campbell*.
 Dragon, M.
 Dread, M. *Chaucer*.
 Dream, F.
 Dress, F.
 Dropsy, F. *Swift*, *Lovibond*, *Garth*.
 ———, M. *Darwin*, *Thomson*.
 Drudgery, M.
 Drunkenness, M.
 Dulness, F.
 Dunce, M.
 Dungeon, M.
 Duty, M. *Shakspeare*, in various places.
 ———, F. *Falconer*.
 EAGLE, M. and F.
 Ear, M.
 Earth, F.
 Earthquake, F.
 Earthworm, M. and generally all worms.
 Earwig, M.
 Ease, F.
 East, M.
 Ebriety, F.
 Economy, F.
 Ecstasy, F.
 Eddy, F.
 Edifice, F.
 Education, F.
 Eel, M.
 Effrontery, M.
 Eglantine, F. *anonymous*.
 ———, M. 'his pricking arms,' *Spenser*.
 Elbowchair, M. *Somerville*.
 Elegance, F.
 Elegy, F.
 Elm, M.
 Eloquence, F.
 Elysium, F.
 Emerald, F.
 Emotion, F.
 Emphasis, M.
 Empire, F.
 Emulation, F.
 Enchantment, F.
 Encomium, F.
 Endearment, F.
 Enemy, M.
 Engine, F.
 Enigma, F.
 Enmity, F.
 Enterprise, M.
 Enthusiasm, F.
 Envy, F.
 Epigram, F.
 Epoch, M.
 Equality, F.
 Era, M.
 Error, F. 'half serpent, half woman,' *Spenser*.
 ———, M. *Milton* 'child of Melancholy,' *Sha*.
 Esteem, M.
 Eternity, M. *Carew*, *Parnell*.
 ———, F. *Young*.
 Ether, M.
 Etymology, F.
 Evening, M. *Drayton*, *Warton*, *Glover*.
 ———, F. *Milton*, *Collins*, *Day*.
 Evening-star, M. (*Hesperus*).

Evil, F.	Fever, M. <i>Carew, Gay.</i>
Europe, F.	—, F. <i>W. Thompson.</i>
Example, F. <i>Butler.</i>	Fickleness, F.
Excess, M.	Fiction, F.
Excuse, F.	Fidelity, F.
Exercise, F. <i>Parnell.</i>	Figtree, F. <i>Solomon's Song ; St. Mark.</i>
Exile, M. <i>Shakspeare.</i>	—, M. <i>St. Matthew.</i>
Existence, F. <i>Johnson.</i>	Figure, F.
Exorcism, M.	Filth, M.
Expectation, F.	Fire, F.
Expedition, M.	Fireship, F.
Expense, M.	Fir-tree, M. <i>Scott.</i>
Experience, F.	Fish, F. <i>Shakspeare.</i>
Extortion, M.	Flame, M.
Extravagance, M.	Flattery, F. <i>King.</i>
Exultation, F.	—, M. <i>Churchill.</i>
Eye, M. <i>Gower, Shakspeare.</i>	Flax, F.
FABLE, F.	Flesh, M.
Faction, F.	Fleshfly, M.
Faith, F.	Flirtation, F.
Falsehood, F.	Flood, M.
Fame, F. <i>G. Douglas, Daniel, Pope, &c.</i>	Flower, F.
—, M. <i>Milton.</i>	Flower-de-luce, M. "lover of the lily," <i>Spens.</i>
Famine, F. <i>Darwin, Rowe, W. Thompson.</i>	Fly, F. <i>Carew.</i>
—, M. <i>Walcot.</i>	—, M. <i>Shakspeare, Gray.</i>
Fanaticism, F.	Folly, F. <i>Pope, Akenside.</i>
Fancy, F. <i>Collins, Day, Moore, and others.</i>	—, M. <i>Moore.</i>
—, M. <i>Spenser.</i>	Foolhardiness, M. <i>G. Douglas.</i>
Fascination, F.	Foppishness, M.
Fashion, F. <i>Walcot.</i>	Forbearance, F.
—, M. <i>Shakspeare.</i>	Forgetfulness, F.
Fast, F.	Form, F.
Fate, F. <i>Milton, Moore.</i>	Formality, M.
—, M. <i>Shenstone, Walcot.</i>	Fortitude, M. <i>G. Douglas, Pope.</i>
Fault, M. <i>Shakspeare.</i>	—, F. (twixt Fear and Rashness,) [<i>B. Jonson.</i>]
Favour, F.	Fortress, F.
Fear, M. <i>Spenser, Daniel, Collins.</i>	Fortune, F.
—, F. <i>Rowe, Prior, Byron, Scott.</i>	Foxglove, F.
February, M.	Fragrance, F.
Feeling, F.	Frailty, F.
Felony, F. <i>Chaucer.</i>	Fraud, F.
Felicity, F.	Freedom, F.
Ferocity, M.	Frenzy, M.
Fertility, F.	Friday, F.
Fervour, M.	Friendship, F. daughter of Concord, <i>Spenser.</i>
Festivity, M.	Fright, M.

- Frost, M. *Darwin, Warton.*
 Frowardness, M.
 Frugality, F.
 Fun, F. *Burns.*
 Furor, M. 'Occasion *his mother,*' *Spenser.*
 Fury, F. *Spenser.*
 GADFLY, M.
 Gaiety, F.
 Gain, M.
 Gale, (gentle) F.
 Galleon, F.
 Galley, F.
 Gallicism, F.
 Ganges, M.
 Garland, F.
 Gaudiness, F.
 Generosity, F.
 Genius, M.
 Gentleness, F.
 Geography, F.
 Geometry, F.
 Ghost, F. *G. Douglas.*
 —, M. *Sir T. More.*
 Gladness, F.
 Gloom, M.
 Glory, F.
 Glowworm, M. *Shakspeare, Cowper.*
 —, F. *Darwin,* (the female only shines.)
 Gluttony, F. *Swift.*
 —, M. *Spenser.*
 Gnome, M.
 Gold, M. *Hoccleve, Carew, Swift.*
 —, F. *Dryden.*
 Goodnature, F.
 Goodness, M.
 Gourd, F.
 Gout, M. "the child of *Bacchus and Venus.*"
 Government, F.
 Grace, F.
 Grammar, F.
 Grandeur, F. *Young.*
 —, M. *Hamilton.*
 Grasshopper, M.
 Gratitude, F.
 Grave, M.
 Gravity, M.
 Greatness, F.
 Greek, F.
 Grief, M. *Spenser, Cowley, Shakspeare.*
 —, F. *Cowper, Burns.*
 Griffon, M.
 Ground, M. *Chaucer, Shakspeare.*
 Gryffon, M. *Spenser.*
 Guile, F. *Spenser.*
 Guilt, M.
 HABIT, F. see *Custom.*
 Hair, M. *Shakspeare.*
 Hamlet, F.
 Happiness, F. *Shaksp. Romeo and Juliet.*
 —, M. *Shaksp. Much about Nothing.*
 Hare, F. generally.
 Harmony, F.
 Haste, M.
 Hatred, F.
 Haughtiness, M.
 Havock, M. *Walcot.*
 —, F. *Byron.*
 Hawk, F. (generally) *Job, Spenser, &c.*
 Hawthorn, M. *G. Douglas.*
 —, F. *Cowper.*
 Hazard, F.
 Health, M. *Hoccleve.*
 —, F. *Akenside.*
 Heart, M. *Proverbs, Gower, Shakspeare.*
 —, F. *Ecclesiasticus, Mickle.*
 Hearth, M.
 Heat, M.
 Heathbell, F.
 Heaven, M. *Ecclesiasticus, Shaksp. Milton.*
 Hell, M. *Walcot.*
 —, F. *Churchill, Young.*
 Hellebore, M.
 Hemp, F.
 Heresy, F.
 Hierarchy, F.
 Hilarity, M.
 Hill, M.
 History, F. *Cowper.*
 —, M. *Fielding.*
 Hobgoblin, M.
 Holiness, F.
 Holly, M.

Holyhock, F.	Immorality, M.
Home, F.	Impatience, F. <i>Spenser</i> .
Honesty, M. <i>Shakspeare</i> .	Impiety, M.
Honeysuckle, F.	Imposture, F.
Honour, M. <i>Carew, Scott</i> .	Imprudence, M.
——, F. <i>Shaksp. Akenside, Whitehead</i> .	Impudence, F. <i>Otway</i> .
Hop, M. <i>Smart</i> .	——, M. <i>Tatler, Walcot, and others</i> .
——, F. <i>Mrs. Barbauld</i> .	Impulse, M.
Hope, F. <i>Chaucer, Spenser, Collins, &c</i> .	Inaction, M.
——, M. <i>K. James I. Shaksp. Cowley</i> .	Incantation, F.
Horror, M. <i>Dryden</i> .	Inconstancy, F.
——, F. <i>Walcot</i> .	Incredulity, M.
Horse, M. (generally) <i>Job</i> .	Indecency, M.
Hospitality, F.	Indelicacy, M.
Hour, F.	Independence, M.
House, M. <i>Exra</i> .	Indifference, M.
Humanity, F.	India, F.
Humility, M. <i>Spenser</i> .	Indigence, F.
Humour, F. 'the wife of opinion,' <i>Drayton</i> .	Indignation, M.
——, M. <i>Thomson</i> .	Indolence, M. <i>Thomson</i> .
Hunger, F. <i>G. Douglas</i> .	Indulgence, F.
——, M. <i>Thomson</i> .	Indus, (River) M.
Hurricane, M.	Industry, F. <i>Young</i> .
Hyacinth, M. in allusion to Hyacinthus.	——, M. <i>Thomson</i> .
Hydra, F.	Infallibility, M.
Hypochondria, F.	Infamy, F.
Hypocrisy, F.	Infancy, M.
JADE, M. or F. a horse generally.	Infidelity, M.
——, F. when metaphorical.	Infirmity, F.
January, M.	Ingenuity, M.
Jaundice, F.	Ingratitude, M.
Idea, F.	Inhumanity, M.
Idleness, F. <i>Chaucer, Shakspeare, Moore</i> .	Injustice, F.
Idolatry, M.	Innocence, F. <i>Cowper</i> .
Jealousy, M. <i>Chaucer, Darwin, Churchill</i> .	——, M. <i>Darwin</i> .
——, F. <i>Daniel, Carew, Dryden</i> .	Inquiry, F.
Jewel, M.	Insanity, F.
Ignominy, F.	Insect, M.
Ignorance, F. <i>Falconer, Byron, E. Moore</i> .	Insolence, M.
——, M. <i>Cowper, Walcot</i> .	Inspiration, F.
Ill-nature, F.	Instinct, F.
Illusion, F.	Instruction, F.
Imagination, F. <i>Daniel, Young</i> .	Insurrection, M.
——, M. <i>Mallet</i> .	Intemperance, M. <i>Gay</i> .
Imbecility, F.	Interest, F.
Imitation, F.	Intolerance, F.

- Intrepidity, M.
 Intrusion, F.
 Invention, F.
 Jocundity, M.
 Joke, M.
 Jollity, M.
 Joy, M. *Collins, Moore.*
 Ire, M. *Chaucer.*
 Judgment, M. *Cowper, Young.*
 ———, F. *Cowper, Campbell.*
 Julap, M. *Milton.*
 July, F. *Churchill.*
 ———, M. *Old Ballad.*
 June, F. (the sister of May) *Linds. Church.*
 ———, M. *Smart.*
 Justice, F. *Daniel, Milton, &c.*
 ———, M. *Cowper.*
 Jurisprudence, F.
 Ivy, F. *Shakspeare, Spenser.*
 KINDNESS, F.
 Kiss, M.
 Knife, M. *Shakspeare.*
 Knowledge, F.
 LABOUR, F. *Goldsmith.*
 ———, M. *Carew, Thomson, Cowper.*
 Labyrinth, M.
 Lake, F.
 Lampoon, M.
 Land, (country) F.
 Language, F.
 Languor, F.
 Largess, F. *Chaucer.*
 Lassitude, F.
 Laughter, M. *Milton.*
 ———, F. *Akenside.*
 Laurel, F.
 Law, M. *Shakspeare, Drayton.*
 ———, F. *Young.*
 Laziness, M.
 Leaf, M.
 Learning, F. *Daniel, Johnson, Cowper.*
 ———, M. *Bacon, Cawthorn, Cowper.*
 Lechery, M. *Spenser.*
 Legion, M.
 Legislation, F.
 Leisure, M.
 Lethargy, M.
 Lethe, F.
 Leviathan, M.
 Lewdness, M.
 Libel, M.
 Liberty, F. (a Goddess) *Collins, Moore, &c.*
 ———, M. (a Giant) *Darwin.*
 Licentiousness, M.
 Lie, F.
 Life, M. *G. Douglas, Shakspeare* frequently
 ———, F. *Young, Darwin.*
 Light, F.
 Lightning, M.
 Lily, F.
 Linnet, F.
 Literature, F.
 Liverwort, F.
 Locust, M.
 Logic, F.
 Loquacity, F.
 Love, M.
 Loyalty, F. *Cowley, Churchill, Walcot.*
 ———, M. *Cowper.*
 Lust, M.
 Lute, F.
 Luxury, M. *Shakspeare, Walcot.*
 ———, F. *Cunningham, Cowper, Burns.*
 Lyre, F.
 Madder, F.
 Madness, M. *Gray, Young.*
 ———, F. *G. Dyer, Byron.*
 Magic, F.
 Magnanimity, M.
 Magnet, M.
 Majesty, F.
 Malice, F.
 Man of War, F.
 Mandrake, M.
 Mantle, F.
 March, M.
 Marriage, F.
 Marygold, F.
 Mathematics, F.
 Mathesis, F.
 Matrimony, F.
 Matter, F.

May, F.	Moon, F.
Meadow, F.	Morality, F.
Meanness, M.	Morn, F. <i>Spenser, Carew, Milton, Collins.</i>
Mechanics, F.	—, M. <i>Carew, Smollett.</i>
Medicine, F.	Morning, F. (Love's Phœbus) <i>Shakspeare.</i>
Mediocrity, F.	Morning-star, M.
Meditation, F.	To-morrow, F. <i>Dryden.</i>
Mediterranean, M.	Mortality, M.
Meekness, F.	Mosque, F.
Melancholy, F. <i>Shakspeare, Pope, Collins.</i>	Moth, F. <i>J. Dyer.</i>
—, M. <i>Chaucer, Hamilton.</i>	Motion, F.
Melody, F.	Mountain, M.
Memory, F. the Goddess Mnemosyne.	Mourning, F.
Merchantman, F. (a ship.)	Multitude, M.
Mercy, F. <i>Gower, Spenser, Collins, Byron.</i>	Murder, F. <i>Campbell.</i>
—, M. <i>Milton.</i>	—, M. <i>Shakspeare</i> in various places.
Merit, F.	Music, F.
Metaphysics, F.	Mutiny, F.
Meteor, F.	Myrtle, F.
Metropolis, F.	Mystery, F.
Midnight, F. <i>Akenside.</i>	NAIL (iron) M. <i>Shakspeare.</i>
—, M. <i>Mallet.</i>	Nakedness, F.
Might, M.	Narration, F.
Mildness, F.	Nastiness, M.
Mill, F.	Nation, F.
Mind, F. <i>Milton.</i>	Nature, F.
—, M. <i>Cowley.</i>	Navigation, F.
Miracle, F.	Navy, F.
Mirth, F. <i>Spenser, Milton, Collins.</i>	Necessity, F. <i>Akenside.</i>
—, M. <i>Chaucer, Churchill.</i>	—, M. <i>Shakspeare.</i>
Mischance, F.	Necromancy, F.
Mischief, F. <i>Savage.</i>	Need, M. <i>B. Jonson.</i>
—, M. <i>Cawthorn.</i>	Needle, M. <i>Cowley.</i>
Misery, F.	—, F. <i>Gay.</i>
Misfortune, F.	Neglect, F.
Misletoe, F.	Nettle, F.
Misrule, F.	Newspaper, F.
Mitigation, F. <i>Shakspeare.</i>	Niger, (River) M.
Mockery, M.	Niggard, M. <i>Chaucer.</i>
Moderation, F.	Night, F. "Sister of Death," <i>Spenser, Shaks.</i>
Mode, F.	—, M. <i>Darwin.</i>
Modesty, F.	Nightingale, F. <i>Chaucer, Shakspeare, Milton.</i>
Monday, F.	—, M. <i>Swift, Byron.</i>
Money, F.	Nile, M.
Montblanc, M. <i>Byron.</i>	No, M. <i>Gay.</i>
Monument, F.	Nobility, F.

- Noise, F.
 Nonsense, F.
 Noon, M.
 North, M.
 North-east, M.
 North-star, M.
 North-west, M.
 North-wind, M.
 Nose, M. *Cowper*.
 Nosegay, F.
 Nothing, M. *Shakspeare, Arnot*.
 Novelty, F.
 November, M.
 Number, M.
 Nutriment, F.
 O (the letter) M. *Minshew*.
 O, oh ! (the exclamation) F. *Anonymous*.
 Oak, M. *G. Douglas, Shakspeare, Spenser*.
 —, F. *C. Pitt*.
 Oat, F.
 Obduracy, M.
 Obedience, F.
 Oblivion, F. *Pope, Byron*.
 —, M. *Spenser*.
 Obscenity, M.
 Obscurity, F.
 Observation, M.
 Obstinacy, M.
 Obtrusion, M.
 Occasion, F.
 Ocean, M. *Shakspeare, Daniel*.
 —, F. *Dryden*.
 October, M.
 Ode, F.
 Economy, F.
 Offence, M. *Shakspeare* in several places.
 Office, M.
 Olive, F.
 Omen, F.
 Opinion, M. (Husband of Humour) *Drayton*.
 —, F. *Shakspeare's Othello*.
 Opposition, F.
 Oppression, F. *Churchill, Campbell*.
 —, M. *Cowper*.
 Opulence, F.
 Oracle, F.
 Orange, F.
 Oratory, F.
 Order, F. *Akenside*.
 —, M. *Spenser*.
 Organ, F.
 Ornament, F.
 Orthodoxy, F.
 Ostentation, M.
 Ostrich, F. generally, *Job*.
 Otter, M. generally.
 Oyster, M.
 Ozier, M.
 PAGEANTRY, F.
 Pain, M. *Chaucer, Darwin, Beattie*.
 —, F. *Cotton, Dodsley*.
 Painting, F.
 Palace, F.
 Paleness, F.
 Palm, F.
 Palsy, F.
 Panegyric, F.
 Panic, M.
 Parliament, F.
 Parnassus, M.
 Parsimony, M.
 Parsonage, F.
 Passion, F.
 Passions, M.
 Pastime, M.
 Pastoral, F.
 Patience, F. *Shakspeare, Walcott, &c*.
 —, M. *K. James I., Spenser*.
 Peace, F. *Shakspeare, Spenser, Pope, Collins*.
 —, M. *Hughes*.
 Peach, F.
 Pearl, F.
 Pear-tree, F. *Phillips*.
 Pedantry, M.
 Peevishness, F.
 Pen, F.
 Pencil, F.
 Penance, M. *Spenser*.
 Penitence, F. *Cowper*.
 Pensiveness, F.
 Penury, F.
 Perch (the fish) M.

Perfection, M.	Population, F.
Perfidy, M.	Portent, F.
Performance, M.	Possession, M.
Perplexity, M.	Posterity, F. <i>Fenton</i>
Persecution, F.	——, M. <i>Lloyd</i> .
Perseverance, M.	Poverty, F. <i>Chaucer Carew, Warton</i> .
Persuasion, F.	——, M. <i>Goldsmith</i> ,
Pertinacity, M.	Power, F. <i>Daniel, Byron</i> .
Perversity, M.	——, M. <i>Darwin, Scott</i> .
Pestilence, F.	Praise, F.
Petulence, F.	Prayers, F.
Phantom, F.	Preferment, F.
Philanthropy, F.	Prejudice, F.
Philology, F.	Prerogative, M.
Philosopher's Stone, M. <i>Shakspeare</i> .	Presage, F.
Philosophy, M. <i>Cowley, Pope, Cowper</i> .	Press, F.
——, F. <i>Cowper, Elphinstone, Byron</i> .	Presumption, M.
Phoenix, M. <i>Dryden, Parnell, Darwin</i> .	Pride, F. <i>Suckling, Spenser, Goldsmith</i> .
——, F. <i>Drayton, Garth</i> .	——, M. <i>Shaksp. Drayton, Butler, &c</i> .
Phrenzy, F.	Priestcraft, M.
Physic, F.	Primrose, F.
Piety, F.	Principality, F.
Pike (the fish) M.	Principle, F.
Pin, F.	Printing, F.
Pine, M. <i>Shakspeare, Chatterton</i> .	Prison, F.
——, F. <i>Warton</i> .	Probity, F.
Pipe, F.	Prodigality, M.
Pismire, F.	Prodigy, F.
Pity, F.	Profaneness, M.
Plague, M. <i>Darwin, Gay, Leyden</i> .	Profligacy, M.
——, F. <i>Thomson</i> .	Profusion, M.
Planet, F.	Prolixity, F.
Play, M.	Promise, M.
Playhouse, F.	Property, F.
Pleasure, F. <i>Carew, Spenser, Cowper</i> .	Prophecy, F.
——, M. <i>Mallet</i> .	Propriety, F.
Plenty, F.	Prose, M.
Plough, M.	Prosody, F.
Po, (a river) M.	Prosperity, F. <i>Gray</i> .
Poetry, F.	——, M. <i>Young</i> .
Poison, M.	Providence, M. <i>Cowper</i> .
Pole-star, M.	Prowess, F.
Policy, F.	Province, F.
Pomp, M.	Prudence, F.
Poppy, F.	——, M. "his hoary head," <i>James I</i> .
Popularity, F.	Prudery, F.

- Pudding, M. *Shakspeare*.
 Pulse, (the) M.
 Purse, M.
 QUACKERY, F.
 Quadrille, F.
 Quality, F.
 Quarrel, M.
 Quiet, F. *Byron, Thomson, Otway, &c.*
 ———, M. *Spenser*.
 Quince, F.
 Quiver, F.
 RAGE, M.
 Rain, F.
 Rainbow, F.
 Rancour, F.
 Rapacity, M.
 Rapine, M.
 Rapture, F.
 Rashness, F.
 Reality, F.
 Realm, F.
 Reason, F. *Chaucer, Milton, Pope, Moore*.
 ———, M. *Moore, Smart, Tooke*.
 Rebellion, F. *Pope, Walcot*.
 ———, M. *Shakspeare, Otway*.
 Recreation, F.
 Reflection, F.
 Reform, F.
 Relief, M.
 Religion, F. *Carew, Cunningham, Cowper*.
 ———, M. *Moore*.
 Remembrance, F.
 Remonstrance, M.
 Remorse, M. *Shaksp. Spenser, Cawthorn*.
 ———, F. *Scott of Amwell*.
 Renoun, F.
 Repentance, F. *Thomson*.
 ———, M. *James, I. Shaksp. Spenser*.
 Report, F.
 Repose, F. *Byron*.
 Reproach, M.
 Reputation, M. *Carew*.
 Resemblance, F.
 Resentment, F.
 Resignation, F.
 Resistance, M.
 Resolution, F. *Cotton*.
 ———, M. *Walcot*.
 Rest, M. *Lindsay*.
 Retirement, F.
 Revelation, F.
 Revelry, M.
 Revenge, F. *Shaksp. Akenside, Hamilton*.
 ———, M. *Collins*.
 Reverence, M.
 Rhetoric, F.
 Rhine, M.
 Rhyme, F.
 Ribaldry, M.
 Riches, M. *Carew, (Plutus)*.
 ———, F. *Chaucer, (old French richesse)*.
 Ridicule, F.
 Righteousness, F. *Ecclesiasticus*.
 Rigour, M.
 Riot, F. *Rowe*.
 ———, M. *Mallet, Cawthorn, Hervey*.
 Rite, F.
 River, F. *Drayton*.
 ———, M. *Carew, Daniel, Shakspeare*.
 Rock, M.
 Romance, M. *Fielding*.
 Rose, F.
 Rose-plantain, M. *Darwin*.
 Royalty, M. *Moore, Scott*.
 Ruby, F.
 Rudeness, M.
 Ruin, M.
 Rule, M.
 Rumour, F.
 Rusticity, M.
 SABBATH, F.
 Sacrilege, M.
 Sadness, F.
 Sagacity, M.
 Sail, F. *Shaksp. Midsummer Night's Dream*.
 Salmon, M. generally.
 Salt, M. *St. Matthew*.
 Sanctuary, F.
 Sapphire, F.
 Satire, F. *Churchill*.
 ———, M. *Cowper*.
 Saturday, M.

- Scandal, F.
 Scarcity, F.
 Scepticism, M.
 Schism, F.
 School, F.
 Science, F. *Collins, G. Dyer, Burns.*
 ———, M. *Lloyd.*
 Scorn, M. *Shakspeare's Othello, Spenser.*
 ———, F. *Shakspeare's Hamlet, Lloyd, Byron.*
 Scripture, F.
 Scrophula, F.
 Scrubbing-brush, M. *Smart.*
 Sculpture, F.
 Scurrility, M.
 Scylla, F.
 Scythe, M.
 Sea, M.
 Seat, F.
 Secrecy, F. (Chambermaid of Venus) *James I.*
 Sedition, F.
 Seduction, M.
 See (of a Bishop) F.
 Self, F.
 Self-conceit, F.
 Selfishness, F.
 Self-love, F.
 Seminary, F.
 Sense, M.
 Senses, M.
 Sense, (common) M. *Moore.*
 Sensibility, F.
 Sensitive-plant, F. *Darwin.*
 ———, M. *Cowper.*
 Sensuality, M.
 Sentence, F.
 Sentiment, F.
 September, M.
 Sepulchre, M. *Shakspeare's Hamlet.*
 Seraph, M. *Byron.*
 Serpent, M. *Bible, &c.*
 Servility, F.
 Servitude, F.
 Severity, M.
 Severn, (River) F. *Daniel, Watts.*
 ———, M. *Shaksp. Henry IV., Part I.*
 Shadow, F.
 Shaft, (of an Arrow) M.
 Shame, F. *Chaucer, Spenser, Churchill.*
 ———, M. *Walcot.*
 Shewbread, F. *Bible, Darwin.*
 Ship, F.
 Shore, F.
 Sickness, M. *Chaucer, Shakspeare, Carew.*
 ———, F. *Hoccleve, Thomson.*
 Sighs, F.
 Silence, F. *Spenser, Milton, Young, G. Dyer.*
 ———, M. *G. Douglas, Milton, Congreve.*
 Silkworm, F.
 Simplicity, F.
 Sin, F. (Mother of Death) *Milton.*
 ———, M. (an Italianism) *Shakspeare, Cotton.*
 Sincerity, F.
 Sky, F.
 Skylark, F.
 Slander, F.
 Slavery, F.
 Slaughter, F. *Somerville, Cawthorn.*
 ———, M. *Byron, Day.*
 Sleep, M.
 Sloth, F. *Swift, Pope, G. Dyer.*
 ———, M. *Garth.*
 Slumber, M.
 Smiles, M.
 Snail, M. *Shakspeare, Gay.*
 ———, F. *G. Douglas, Cotton.*
 Snake, M. *Drayton.*
 ———, F. *Shakspeare.*
 Snow, F.
 Snowdrop, F.
 Snuff-box, M. *Cowper.*
 Snugness, F.
 Sobriety, F.
 Society, F. *Cowper, Langhorn, Cunningham.*
 ———, M. *Darwin.*
 Socialness, M.
 Soil, F.
 Solemnity, M.
 Solicitude, F.
 Solitude, F.
 Song, M.
 Sophistry, F.
 Sorrow, F. *Chaucer, Johnson, Cowper, &c.*

Sorrow, M. *Spenser, Daniel, Scott.*
 Sort, (or kind) M. *Verstegan.*
 Soul, F. *Shakspeare, Carew, Daniel, &c.*
 —, M. *Sir T. More, Shakspeare, Moore.*
 South, M.
 Space, F.
 Spear, M.
 Spectre, F.
 Spell, F.
 Spider, F. *Proverbs, G. Douglas, Addison.*
 —, M. *Darwin, Thomson.*
 Spirit, M. *Shakspeare.*
 Spite, F.
 Spleen, F.
 Splendour, F.
 Sport, M.
 Spring, F.
 Springs, F.
 Sprite, F.
 Squeamishness, F.
 Stage, F.
 Stalk, F.
 Star, (generally) M.
 Stars, M. and F.
 Star-grass, F.
 State, F.
 Steel, M. "Adamantine Steel," *Darwin.*
 Sterility, M.
 Stillness, F.
 Stoicism, F.
 Stone, M.
 Stone, (Disease) F.
 Storm, M.
 Strawberry, F.
 Stream, (soft) F. *Jago.*
 —, (strong) M. *Shakspeare, Carew.*
 Street, F.
 Strength, M.
 Strife, F.
 Stubbornness, M.
 Study, M. *Churchill.*
 Stupefaction, M.
 Stupidity, M.
 Styx, F. (the Grandam of the Gods) *Spenser.*
 Sublimity, M.
 Subordination, F.

Success, F.
 Suicide, F.
 Summer, F. *Young, Churchill, Burns.*
 —, M. *Thomson, Dodsley.*
 Sun, M.
 Sunday, M.
 Sunflower, M. *Darwin.*
 —, F. *Moore.*
 Sundew, (a Plant) F. *Darwin.*
 Superstition, F.
 Surge, M.
 Surprise, F.
 Suspicion, F. *Milton.*
 —, M. *Spenser.*
 Swan, F. generally.
 Sword, M. *Shakspeare, Spenser.*
 Sylph, F.
 Symmetry, F.
 Sympathy, F.
 System, F.
 TABLE, F.
 Taciturnity, M.
 Tale, M.
 Talent, F.
 Tarantula, F.
 Tartarus, M.
 Taste, F. *Cawthorn.*
 —, M. *Shakspeare, Darwin.*
 Taxation, F.
 Tea, M. *King.*
 Tear, F.
 Teasel, F.
 Temperance, F. *Shakspeare, Spenser, &c.*
 —, M. *Grainger.*
 Tempest, M.
 Temptation, F.
 Tenderness, F.
 Term (of Law) M. *Old Pamphlet.*
 Termagant, F.
 Terror, M.
 Testimony, F.
 Thames, M. *Spenser, Daniel, Gray.*
 —, F. *Watts, Whitehead.*
 Theatre, F.
 Theft, M.
 Theology, F.

- Theory, F.
 Thing, M. *Ecclesiastes*.
 Thirst, M.
 Thistle, M.
 Thorn, M.
 Thought, M. *Shakspeare*.
 ———, F. *Pope*.
 Thraldom, F.
 Thunder, M.
 Thursday, M.
 Tide, M.
 Tillage, F.
 Time, M.
 Timidity, F.
 Title, F.
 Toad, M.
 Tobacco, M.
 Tobacco-pipe, M. *Smart*.
 Toil, M.
 Toleration, F.
 Tomb, F.
 To-morrow, F. *Dryden*.
 Tongue, F. *Elphinston, J. Phillips*.
 ———, M. *Cowper*.
 Toothach, M. *Burns*.
 Top, (a Child's) M. *Sir Thomas More*.
 Topaz, F.
 Torch, M.
 Tornado, M.
 Torpor, M.
 Torrent, M.
 Touch-me-not, (a Plant) F.
 Town, F.
 Trade, F.
 Tradition, F.
 Traffic, M. *Shakspeare*.
 ———, F. *Grainger*.
 Tragedy, F.
 Tranquillity, F.
 Transgression, F.
 Transport, F.
 Travel, M.
 Treachery, M.
 Treason, M. *Shakspeare's Hamlet*.
 ———, F. *Shakspeare's Henry VIII*.
 Treasure, F.
 Tree, M.
 Tremour, F.
 Trent, M. *Shakspeare*.
 Trepidation, F.
 Trespass, M. *Chaucer*.
 Trick, M.
 Triumph, M.
 Trophy, M.
 Trout, M.
 Troy, M.
 Trumpet, M.
 Trust, M.
 Truth, F. *Hoccleve, Spenser, Milton, Carew*.
 ———, M. *Shakspeare, Collins*.
 Tuesday, M. *Verstegan*.
 Tulip, F. *Darwin*.
 ———, M. *Churchill*.
 Tumult, M.
 Turmeric, F.
 Turmoil, M.
 Tweed, M.
 Twilight, F.
 Tyranny, F. *Scott, Byron, Day*.
 ———, M. *Churchill*.
 VACANCY, F.
 Vale, F.
 Valerian, F.
 Valley, F.
 Valour, M. *Shakspeare, Collins, Moore*.
 ———, F. *Watts, Campbell*.
 Vanity, F.
 Vapour, F.
 Variety, F.
 Venality, F.
 Veneration, F.
 Vengeance, F. *Pope, Rowe, Young, Byron*.
 ———, M. *Milton*.
 Veracity, F.
 Vermin, M.
 Verse, F. *Milton*.
 ———, M. *Elphinston*.
 Vessel, M. *Exra*.
 Vice, M. *B. Jonson, Shakspeare, Thomson*.
 ———, F. *Milton, Pope, Gray*.
 Victory, F.
 Village, F.

- Villany, F.
 Vine, F. *Thomson*, and generally.
 —, M. *Shakspeare*, *Watts*.
 Vineyard, F.
 Violence, M.
 Violet, F.
 Viper, F.
 Virtue, F. *Daniel*, *Spenser*, *Collins*.
 —, M. *King James I*.
 Vision, F.
 Unanimity, F.
 Unbelief, M.
 Understanding, F.
 Unicorn, M. *Job*.
 Universe, F.
 University, F.
 Unkindness, M.
 Voice, F. *Milton*.
 —, M. *Shakspeare*.
 Vowel, M. *Minsheu*.
 Upas-tree, M. *Darwin*.
 Uprightness, M.
 Uproar, M.
 Urbanity, F.
 Use, M.
 Usury, M.
 Vulgarity, M.
 Vulture, M. (generally) *Spenser*, *Day*, &c.
 WAKING, F. *Sprat*.
 Wall-flower, F.
 Waltz, M. *Moore*.
 Want, F. *Swift*, *Gay*.
 —, M. *Thomson*.
 Wantonness, F.
 War, M. *Shakspeare*, *Daniel*, *Darwin*, &c.
 —, F. *Young*, *Campbell*.
 Wasp, M.
 Waste, M.
 Water, F.
 Wave, F.
 Weakness, M. *Daniel*.
 Wealth, F. *Walcot*, *Byron*.
 —, M. *Carew*, *Young*, *Moore*.
 Wedlock, F.
 Wednesday, M. *Verstegan*.
 Week, F.
 West, M. (Zephyrus).
 Wherry, F.
 Whipping, F. *Butler*.
 Whirlpool, M.
 Whirlwind, M.
 Wickedness, M.
 Wig, M. *Smart*.
 Wilderness, M.
 Wilfulness, M.
 Will, F. *Cowley*.
 Willow, M. *Shakspeare*.
 Wind, M.
 Windsor, M. *Thomson*.
 Wine, M. *Proverbs*, *Ecclesiastes*.
 —, F. *G. Dyer*.
 Winter, M. *Shak.* *Drayton*, *Milton*, *Burns*.
 —, F. *Cowley*, *Rowe*, *Young*, *Gay*, &c.
 Wisdom, F.
 Wit, F. *Swift*, *Young*, *Prior*, *Akenside*.
 —, M. *Pope*, *Collins*, *Moore*.
 Witchcraft, F.
 Woe, F.
 Wonder, F.
 Woodbine, F.
 Word, F. *Pope*.
 —, M. *Verstegan*.
 World, M. *Drayton*.
 Worm, M. generally.
 Wrath, F. *Pitt* and others.
 —, M. *Spenser*.
 Wren, F.
 Wretchedness, M. *Daniel*.
 Yacht, F.
 Year, F. "parent of the Seasons," *Shaksp.*
 Yesterday, M.
 Yesternight, F.
 Yew, M. *Broome*.
 —, F. *Shakspeare*.
 Youth, M. *Hoccleve*, *Churchill*, *Moore*.
 —, F. *Hoccleve*, *Byron*.
 ZEAL, F. *Dyer*, *Thomson*, *Akenside*.
 —, M. *Spenser*.
 Zenith, M.
 Zodiac, F.
 Zoology, F.
 Zoophyte, F.

AN
ANALYTICAL DICTIONARY
OF THE
ENGLISH LANGUAGE.

IT is by no means the province of the writer of a Dictionary to distinguish between what is true and what is fabulous in the history of the world. Whether Language be the necessary consequence of society, and owe its origin and its improvement to the same principle of the human heart which collects the habitations of men ; or whether a primitive tongue were communicated to the first inhabitants of the globe by an all-powerful Being, who called them into existence, it is not our present business to enquire. The different thoughts of the mind are now, whatever may have been the cause, expressed by distinctive sounds of the human voice ; and these sounds are recalled to the memory, along with their associated thoughts, by means of the varied combinations of certain visible characters, each of which brings to our recollection merely an elementary sound. Every such combination is a word. To discover the thought that each of these words expresses, in the written language of this country, is the object of the present work. For this purpose, however, some mode of arrangement is requisite. Every arrangement must, in some degree, be founded on hypothesis :—but it should be kept in mind, that, whatever we may here adopt will be, solely with the view of facilitating our explanations ;—not to support any particular system or fanciful speculation. Whether the thread that shall connect the tale be real or imaginary, we are anxious that the features of the description shall be true to nature.

The feelings of the mind are sufficiently similar, among the different individuals of mankind, to constitute a general reciprocity of sentiment. With like organs of sensation, we acquire corresponding ideas ; and we are capable of communicating these ideas, by means of the faculty of speech. The howl of the savage at the approach of danger, or his cry of joy at the sight of his prey,—reiterated or varied with the return or the change of objects,—was, probably, the

origin of the Language of the early ages of the human race. The subdivision of a sound, into the elements which we now denominate letters, would have been then unknown, and must have formed a second, but distant, epoch in the improvements of society.

The names of objects, thus acquired and understood, would, with the accompaniments of tone and gesture, be sufficient in ordinary cases to signify the desires or aversions of the speaker. His words would indeed be few, but they would be as numerous as his ideas, or the particulars of his knowledge, and it might not then have been necessary for him to speak, by the direction of others, of what he could not comprehend. Even in expressing the common occurrences of life, he must have found sufficient difficulty, without entering into the regions of imagination. The names, then, of those things with which the senses are conversant would, seemingly, constitute the whole of the Vocabulary of the first age of the world; and it will be seen, in the progress of this work, what are the number and nature of those classes of words which succeeding generations have added to the collection.

Man feels himself as a Being distinct from the other parts of the Universe. The images of things flit before him like the reflexions of a mirror; and, by an inexplicable association, those images are retained, or recalled, by what we term Memory, long after the things themselves have, in our judgment, changed their form, or ceased to be. Man has, therefore, a World within himself, the counterpart of that which he conceives to exist around him; and, hence, he is sometimes denominated the **MICROCOSM**, a word derived from the Greek, signifying, *a little world*.

The names of objects may be considered as conventional sounds, by which one Man endeavours to give information to another of the images that pass through his mind. Those things with which he is more immediately connected must occur more frequently than others. Pleasure and pain, apparently the result of the impressions of outward objects, must lead him more generally to attend to the organs of his body, by which those impressions are received; and, therefore, we shall not be accused of adopting an unnatural arrangement, if we begin our definitions with an account of the human race.

The word **MAN**, with a slightly varied orthography, or pronunciation, is common to all the Gothic dialects. It is the general name of the species, and, if unaccompanied with any mark of sexual distinction, and confined to an individual, it signifies that which is held pre-eminent—*the male*—the same as in many other animals:—The Horse, for instance, is the name of the species, including both sexes; but the same word Horse signifies also the male, while another word, Mare, is appropriated to the female. In the Anglo-Saxon, or old English, **WIFE**

was the general denomination of the human female. It was applied even to a Maiden. WOMAN is now used (which was formerly *Wifman*) and the word *Wife* is confined, by modern usage, to denote a *married Woman*. The word *Man* has undergone an opposite change. It once signified a *married Man*, as it still does in Scotland, and in some of the dialects of Germany, where *Man* and *Wife* are correlative. In modern English, however, it is solely applicable to the species in general, or to the male in particular.

Every fundamental word may originate an extensive number of compounds. Every object, or thing, may have various qualities, or modes of operation : Thus, from MAN, we have MANFUL, MANFULLY, MANFULNESS, MANLY or MANLIKE, MANLINESS, and MANHOOD. They express the various qualities of *Man* as he ought to be ; and they may be varied, or extended, at the pleasure of the writer. We have also its compounds with words in use, as well as with terminations : We have MANEATER, MANHATER, MANKIND, (the *kind* or *race* of man) MANKILLER, or MANSLAYER, and MANSLAUGHTER. MANNIKEN, the diminutive, is a *little Man*. The word MONKEY is supposed to be from the same source ;—it is the name of an animal that, in some degree, resembles, but is *less* than Man. The verb TO MAN is used in a peculiar manner : a Ship of War is termed a MAN OF WAR, and to Man is to fill her with Men. TO UNMAN is to deprive one of the properties of Man. UNMANLY, or UNMANLIKE, is applied to designate conduct unworthy of a Man. WOMAN has the compounds WOMANHOOD, or WOMANHEAD, WOMANHATER, WOMANKIND, WOMANISH, and WOMANLY. Shakespear uses the verb TO WOMAN, in different senses, which are easily understood, in every case, from the other words with which the phrase is connected.

Such were the variations of the primitive words of the English tongue, previous to the introduction of foreign compounds with which it is now inundated. It was a spoken, long before it was a written, language ; and those, who first attempted to mark, by characters, its fleeting sounds, were previously initiated into the literature of Greece and Rome. It is hence that our language contains numerous compounds, of which the component words are unknown to the mere English scholar. They express nothing better than could have been done by the language of our earlier ancestors ; but here we find them, and we must write now, as those before us have written. There is this difference, however, between the compounds of words that are separately used, and those which belong to a stranger language, that, in the former, we may multiply the compounds at pleasure, while, in the latter, we are limited to the usage of those who introduced them. What we here mention will become more obvious as we advance.

MALE and FEMALE are never used but to indicate the gender. They are merely *He* and *She* ; and are applied to every animal as well as to Man. The

Latin *Mas* signifies *Male*. The French is *Masle*, where the *s* is silent. Our possessive, MASCULINE (Latin *Masculus*) is of the *Male* kind, in opposition to FEMININE. MASCULINELY and MASCULINENESS are in the Dictionaries, but have seldom been used. The verb, TO EMASCULATE, is to deprive of any property peculiar to the *Male*; and hence EMASCULATION is the production of Effeminacy of mind, as well as the action of castration. EFFEMINACY is the once *Masculine* reduced to *Womanhood*. TO EFFEMINATE is to render *feminine* or *womanish*; and EFFEMINATELY is in a *womanish* manner. These are never applied except to the mind. EFFEMINATION for Effeminacy is obsolete.

Among the Romans, HOMO was equivalent to our word Man, in its general sense, including both sexes. It was likewise occasionally applied to the male sex. VIR is englished by the word Man, but it was limited to the *Male* of the species, and was, like their *Mas* and our *Male*, also applicable to animals. We have compounds from both these Latin words (*Homo* and *Vir*) expressing the same ideas that we might otherwise denote by combinations of the word Man; but limited, as foreign compounds always are, to a partial application:—Thus, HOMICIDE, from *cædere*, to kill, is a Mankiller, as also the name of the action, Manslaughter. HOMICIDAL is the adjective. HUMAN, is belonging to Man in general. HUMANE, the same word, varied in the orthography of modern times, is the being possessed of the feelings of commiseration, which are supposed to be peculiar to Man. INHUMAN is its opposite, and differs from BRUTAL in this only, that the cruelty of the disposition, or conduct, expressed by the word, is conceived to be inherent in the form of *Man*. When we apply the latter term we, in imagination, transform the Man into a Brute.—HUMANITY is the general state of man compared with other Beings. It is also the state of being *humane*. HUMANITY is, therefore, used as an abstract term for both the adjectives. It is equivalent to *human-ness* as well as *humane-ness*. INHUMANITY is limited to the state of being *Inhuman*. SUPERHUMAN is simply above human. TO HUMANIZE is to render *humane*. HUMANLY, HUMANELY, and INHUMANLY, are the adverbs. The HUMANKIND is opposed to other races of Beings.

In ancient times the greater part of men were servants, or slaves, and our older writers have *Man* in this sense. It is still so used in the army, for we speak of a General and his Men. The word, however, is not here different from its ordinary acceptation: it is only uttered from the lips of the powerful, who, in saying ‘our Men’, reckon their vassals as property. During the feudal system, which still exists under legal forms, the petty landholder was considered as the vassal, or servant, of his Lord; and, for certain *services*, he held his lands as a

feu or *fee*. This inferiority he was, from time to time, called upon to acknowledge in various manners;—by attending at his levee, or bowing at his throne. This acknowledgment of servility was termed doing HOMAGE, that is, acting as the *Man* or servant of his Lord. This, like most of our words of ancient law, has probably come to us through the medium of the French *hommage*, but both have their source in the Latin. On the same principle the word BARON, which originally signified *Man* in general, became particularly applicable to the vassals or feudatories, of superior Lords and Princes, each of which had his *Barons*, or *Tenants in fee*,—his *Men* bound to assist him in war. It was hence that, in former times, the word assumed the various meanings of a *valiant Man*,—a *Soldier*,—a *Vassal*,—a *Dependant*, &c. Its earliest acceptation was equivalent to the Latin *Vir*; for *Baron et femme*, in old French, signified *Husband and wife*. It is now an hereditary title of honour, granted by the Crown in reward of *services*. The Lady is a BARONESS, the Estate is a BARONY. BARONIAL is the adjective; and BARONAGE is the state or dignity. It ranks immediately below that of Viscount and above a BARONET which is its diminutive. But we have not room here to enter into all those distinctions of ranks. Heraldry is a science, and requires its own Dictionary. The judges of the Exchequer are likewise called Barons, as are also the Representatives of the Cinque Ports. A BARONETCY is the dignity of a Baronet.

From *Vir* we have VIRAGO, a Woman whose *actions* are rudely masculine. We have also VIRILE, Manly, and VIRILITY, Manhood, in opposition to Womanhood and Childhood. But there are many other words which, though not immediately, are probably derived from the same source: Whether the Latin *Vis* (with its plural *Vires*), *strength* or *power*, originated the word *Vir*, expressing the *Male* of animals; or, that the word, expressive of power, was derived from the superior strength of the masculine gender, we can hardly determine. They are doubtless, however, intimately connected. The Latin VIRTUS (our VIRTUE) signifies Manhood. It also denotes what is valuable in every thing to which it can be applied. The highest qualities of Man, among the Romans, were courage and strength; and to these the word *Virtus* more immediately referred. Modern times have attended to other Virtues. We now speak of the Virtues of Moderation,—of Candour,—of Benevolence, &c.; and, in general, of every kind that renders Man valuable to Man. When we mention the word in general, we apply it to *that virtue* which we judge to be the greatest in the Being to whom it belongs. When we hear of a VIRTUOUS Man, we now think of one who benefits his species by the softer acts of kindness, while, in the heroic ages, when the happiness of a people depended on the prowess of an individual, the palm of *Virtue* was destined to the Conqueror of nations. Chastity and an attention to the decorums of domestic life are, now, the marked Virtues of Women. They

were of a sterner kind that constituted the praise of the Roman Matrons. These distinctions, however, are merely those of time and circumstance,—of age or of clime. The true definition of VIRTUE is unalterable. It is that power, the exertion of which is useful to others, whatever it may be. In this sense we apply it to what are termed inanimate things. We speak of the Virtue of a Plant, or of a Medicine, meaning its useful power or efficacy. But neither, in this case, nor in that of Animals, do we use the term VIRTUOUS, as a quality of mental merit: in this view the adjective is applied solely to the benevolent intention, and consequent action, of the *human* mind. Merit is allowed only in our own species. In every thing else *Virtue* is *power*. VIRTUALITY (with its adjective and adverb, VIRTUAL and VIRTUALLY) expresses inherent power,—an energy capable of being exerted. In old authors, whether French or English, the spelling is VERTUE, and the word is often used, literally, for *bodily strength*. VIRTUOUSLY is the adverb, and VIRTUOUSNESS is in the Dictionaries.

VIRTU, among the Italians, signifies Knowledge as well as Virtue, and is applied by them, as a general name, to the Sciences as more noble than the Arts. The Professors of these Sciences are termed VIRTUOSI; VIRTUOSO is the singular. We have adopted these terms; but we have confined the application to those Sciences in which the Italians more peculiarly excel:—Such as Music, Painting, Sculpture, and the study and collection of Antiques, or other curiosities. A man of *Virtu*, adverting to the Sciences to which the word is referred, does not differ from a man of abilities.

Inherent power may operate to the hurt as well as to the happiness of others. This kind of Virtue the Latins expressed by the word VIRUS, which they applied to any matter (particularly of a fluid kind) existing in a plant or animal, that was hurtful or poisonous to the human frame. We have adopted this word, in the same sense, as well as its compounds, VIRULENT, VIRULENTLY, and VIRULENCE; which are also used, figuratively, for a state of mind impregnated with those irritable passions that are productive of mischief.

ANTHROPOS, the Greek word for Man in general, furnishes us with a few compounds. Combined with *Phago*, I eat, we have ANTHROPOPHAGI, Man eaters; and with *Morphos*, form or appearance, we have ANTHROPOMORPHITES, a name given to those who suppose the Deity to have the form of a Man. From *Miseo*, I hate, and *Phileo*, I love, we have MISANTHROPY and PHILANTHROPY,—names for the feelings of hatred and of love to mankind; while MISANTHROPE and PHILANTHROPIST designate the persons that may respectively possess those feelings. MISANTHROPIC and PHILANTHROPIC are the adjectives. MISANTHROPY

is general,—a hatred of *all* mankind; but such a state of mind seldom, if ever, exists. What has been mistaken as such is a hatred of society; for which we want a specific name, but which may exist along with a love for individuals.

We take it for granted that MONKEY is a diminutive of Man. There are three marked divisions of this tribe of animals, with names that are probably from a similar origin. The Saxon *Apa* was equivalent to our APE, and seems to be merely a varied pronunciation of the Gothic *Aba*, a Man. BABOON is the augmentative of *Babe*, as if we were to say, *a large child*. These different species are commonly distinguished by their size, Baboons being, generally, the largest, and Monkies the smallest. They are more accurately known from the Apes having no tails,—the Baboons having short ones, and the Monkies long. Their moral qualities too are understood to differ; and we have some derivatives formed upon this hypothesis: To APE, is to imitate; an Ape is, metaphorically, a clumsy imitator, and APISHNESS is mimicry. APISH and APISHLY are the adjective and adverb. An impertinent coxcomb is, reproachfully, termed a JACKANAPES, which, however, would not well apply to a man of large size.—Monkey is used, occasionally, without reference to the animal. In that case, like all other diminutives, it expresses either contempt, or endearment, as the speaker feels. It is supposed to be more tricky and wanton than the Ape. A foolish fellow, whose manners are similar to those of an *overgrown child*, is sometimes termed a Baboon. Writers have occasionally confounded the distinctions here given, as well as the names of the animals themselves; but, were we to follow the mistakes of every author as laws of language, our definitions, by denoting every thing, would cease to have a meaning.

To imagine a resemblance between one object and another, and to give the name of the parts of the former to the supposed similar parts in the latter, is termed metaphorical language, and it has served materially to abridge the number of the words of every tongue. It is easier to trace resemblances than distinctions. Wit is rapid and Judgment slow. Childhood, whether in individuals or in nations, perceives, in every new object, something that reminds it of what it has formerly seen; and hence the uninterruptedly figurative structure of every language: which strikes us with astonishment in the speech of those who people the remoter regions of the Earth, but which we overlook in the Vocabularies of Europe. We talk, for instance, of the *head* and *body* of a stream, or of an *arm* of the sea, as if there were any similarity between these objects and the human frame.

But the language of figure, or metaphor, is not confined to the comparison of permanent objects: It is applied to actions, which are fleeting, and even to

thoughts, which are never cognizable by the senses :—"The Billows rear their snowy crests, and the Rays of Reason illuminate the mind." All is illusion. The lettered page is a mimic scene. It is not merely a painting for the eye.—We feel the smooth, or rugged, forms again in our grasp ; and we hear anew the whisperings of the zephyrs, or the howlings of the storm.

It was the principle here stated that led the nations of the North to apply the word Man to the shining Empress of the night. It now is, but was not originally, varied in its orthography. The word is substantially the same in the Gothic, Icelandic, Saxon, Danish, and German, and indeed in all the Teutonic tongues. We trace it even in the tales that amused our childhood, and now when we have left the nursery, *the Man in the Moon* appears again in the page. In those Gothic languages which still retain the distinctions of gender the Moon is masculine ; and, in the Mythology of Scandinavia, *he* was the Husband of *Tuisca*, or the Sun, which, in those languages, is feminine. MOON, therefore, is Man, but it is *the Man of the Heavens*. The compounds MOONBEAM, MOONLIGHT, MOONLESS, and MOONSHINE, are obvious. MOONEYED is *unable to bear a strong light*. Milton uses MOONED for horned, the appearance of the new moon.

The Greek *mene*, the *Moon*, has a kindred appearance, and, indeed, a great many words in that language are similar to the Gothic ; but the Latin LUNA is derived from a different view of the Moon in the heavens. It is her shape a few days after New Moon, and probably from their verb *lunare*, to bend. In this state she is said to be *horned*. The appearance has also been termed a CRESCENT, from *Crescere*, to grow, because it increases until Full Moon. The Crescent is the symbol of Mahometanism, as the Cross is of Christianity. LUNAR or LUNARY is belonging to the MOON, and SUBLUNARY is applied to all things *under* the Moon, or in this World, (which, like her changing phases, perpetually grow and decay,) in opposition to Celestial, or heavenly,—the sphere of the *fixed* stars which never change. Sublunary and Celestial are thus, metaphorically, received into the language of Religion.

Classic Mythology has made the Moon a female. She is Diana, a huntress, with her Bow, or Crescent,—the Sister of Apollo, the Sun. From hence many poetical comparisons, as well as puerile conceits, have been formed ; and the continual change of her appearance has been compared with the supposed fickleness, or inconstancy, of Woman. Though we have retained the northern name of this luminary, we consider her, poetically, as a female, and we apply to her all the classical allusions ; because we have long laid aside the Northern Mythology, and taken, as our patterns, the Poets of Greece and Rome.

Among all Nations, the Revolution of the Moon has been applied as a measure

of duration. From her first appearance, or from new Moon to new Moon again, is a MONTH. By scientific men, it has been termed a LUNATION; and the epoch of New Moon is not calculated, as formerly, from the night of her appearance, but from the moment that she begins anew to reflect the rays of the Sun, from her Crescent, upon the Earth, though her light is not then visible. The Months of our year are not divided into regular Lunations; but this will come to be explained when we treat of the division of time. MONTHLY is both the adjective and the adverb.

Various rites and observances have, in most Religions, been regulated by the periods of the Moon. A Table, specifying the days on which such rites, &c. were to be held, and particularly the times of *New and Full Moon* throughout the ensuing year, has been called an ALMANAC, or ALMANACK. These prophetic diaries are also termed CALENDARS, or KALENDARS. The Roman denomination was *Calendarium*; from the Greek *Kaleo*, I call, or proclaim; because the first appearance of *New Moon* was celebrated by the priests with a sacrifice, and notified to the people by *proclamation*. Other regular lists of persons, or things, have also been termed *Kalendars*. In annual *Caleendars* it is sometimes necessary to insert (or to INTERCALATE) one or more days beyond the usual number, to make up for the deficiency of preceding years; because a year is not an exact number of days. The addition of a day to February, every fourth or leap year, is an instance. This is termed an INTERCALATION, and the days so inserted are said to be INTERCALARY.

The changes, or revolutions, of the Moon have always been observed to coincide, in a marked manner, with certain changes that take place upon the Earth; and philosophers have long endeavoured to discover,—what, perhaps, can in no case be discovered,—the connecting causes of the phenomena. The tides of the Ocean regularly follow the changes of the Moon, and are, therefore, said to be under *lunary influence*. This constant conjunction formerly gave rise to the belief in many other correspondencies between the Moon and the Earth, which modern Philosophy, with all her scepticism of investigation, has been, in many cases, obliged to allow, while others have been discarded as imaginary. In the latter division may be ranked many of the ancient medicinal preparations and the dreams of Alchemy. We now no longer gather our herbs at certain phases of the Moon, nor measure, by her motions, the time requisite for chemical combinations. The word MENSTRUUM, for instance, is from this source. It signifies the liquor in which any thing is dissolved. The philosophical Month, among the Alchemists, was forty days; and it was supposed that this time of maceration was necessary to extract the virtues of the substance.

That there is some inscrutable connexion between certain changes in the human body and the periods of the Moon, has always been, and still is, a subject

of belief. It appears in the Monthly flux of females which is, therefore, termed the *MENSES* or the *MENSTRUAL* evacuation. *MENSTRUOUS* is in the Dictionaries. In many cases of Insanity, too, the paroxisms of the disease are, it is said, connected with *lunar* variations, and are particularly strong at the *Full* and *Change*. A state of mind so affected is termed *LUNACY*, and the person is a *LUNATIC*, a *MANIAC*, *MANIACAL*, or *MOONSTRUCK*, which are all words of similar import.

From the natural division of mankind into Male and Female, we may trace the source of the several relations of social life. Man and Woman, necessary to the happiness of one another, unite together, with a community of property and of interests. They cohabit under the same roof, and their connexion is continued, under certain regulations, varied with the state of society and the government under which they live. This union, if agreeable to these rules of society, is termed a *MARRIAGE*;—a word from the French *Mari*, a husband. *MARRIAGE* is the *act* of *MARRYING*. The state has been denominated *MATRIMONY*, from the Latin *Mater* a Mother. It is, therefore, the state, or situation, of legally becoming a Mother. *MATRIMONIAL* is the adjective. *MARRIAGEABLE* is being of the age and in the situation in which the laws allow of Marriage. *To MARRY*, may be said either of the Husband, or Wife, with regard to each other, or of the Priest or Magistrate who performs the ceremony. The Man *married* the Woman—the Priest *married* them. *UNMARRIED* is merely *not married*. *MARITAL*, belonging to a husband, is French rather than English. *To REMARRY* is to marry a second time. When families which have been previously preserved separate, become connected by the marriage of some of their branches, they are said to *INTERMARRY*. They are united by this *INTERMARRIAGE*.

Our word *HUSBAND* alludes to the power, or government, of the Married Man. He is the *Hus-band*,—the *band* or *bond* of the *House*. *To HUSBAND* is to manage with care,—so as nothing shall be lost. It is also to provide with a *Husband*. *HUSBANDRY* is the practice of Agriculture. *HUSBANDMAN* is a name for a Cultivator of Land. *HUSBANDLESS* is not having a *Husband*. *HUSWIFE*, or rather *HOUSEWIFE*, is the female *manager* of a House, but not necessarily a *Wife*. *To HUSWIFE* is to regulate family affairs, but is obsolete: *HUSWIFERY*, or *HOUSEWIFERY*, is the science, or art. *Hussy* is the diminutive of *Huswife*, and used contemptuously for an impertinent young Woman.

The Latin *Spondere*, to promise willingly, was understood as a solemn engagement. He who undertakes to be security for another's performing certain things, is a *SPONSOR*. It is particularly applied to a Godfather, in baptism. The Contract of Marriage, or the previous betrothing of the parties,

was called *Sponsalia*, by the Romans, which originates our word ESPOUSALS. To ESPOUSE is to betrothe, or to marry. It is also to engage, willingly, in any cause or party. A SPOUSE is a Man or Woman, either *betrothed*, (that is *engaged* to marry) or *married*. It is a Bride or a Bridegroom,—a Wife or a Husband. SPOUSAL is the adjective, and SPOUSAGE the act of betrothing. SPOUSELESS is unmarried. These words are only occasionally used. They always refer to the solemnity of the contract.

Bargains, or covenants, were formerly made by mutual pledges or deposits, which were forfeited by the party not performing his engagement. Hence our phrase of redeeming a pledge, that is, taking it back by paying the price for which it was pawned. The *married* or *espoused* parties mutually plighted their troth. *Despondere*, among the Romans, was to make an engagement, or promise, of any kind,—to pledge property to another. It was, metaphorically, applied to the mind, and *despondere animum* was literally to resign the mind; or, as we say in English, *to lose one's spirit*. This figurative meaning has been transferred into modern English. To DESPOND is to lose hope, and DESPONDENCY, when complete, is *Despair*. It differs from the latter only in this, that Despair has no degrees of greater or less. DESPONDENT and DESPONENTLY are also in use.

The SPONSOR, or person who engages for the performance of any act, is said to be RESPONSIBLE; that is, he is bound in Law, or Honour, to redeem his pledge. The word is also used to denote that he is *able* to do so. He must *answer* when called upon. He must make a RESPONSE, or Answer. The words are now applied, generally, and RESPONSIVE signifies answering to any call whatever. It may be the RESPONSES of the people in the church service, or the mimic resounding of an Echo. To RESPOND is to answer, and RESPONSIBLENESS has been used for the state of being *bound*, as well as being *able* to relieve the *obligation*. RESPONSIBILITY does not differ from RESPONSIBLENESS. When two or more things mutually answer or suit or fit one another, they are said to CORRESPOND: Thus the lock *corresponds* with the key, and the key with the lock. The two things are CORRESPONDENT. There is a CORRESPONDENCE or CORRESPONDENCY between them. In actions, too, a prudent man will regulate his expenditure so as it may *correspond* with his income. The words are also applicable to the intercourse of persons, and have different epithets according to the nature of that intercourse. When carried on by letters, for instance, it is an *epistolary* CORRESPONDENCE; and each is termed the CORRESPONDENT of the other. CORRESPONSIVE and CORRESPONENTLY are in use.

The Saxon WED, or WAD, the origin of our word to wed, or marry, signified a *pledge*, in the same manner as the Latin *sponsio*. It was the sign and penalty of any

Covenant, or Agreement. The word was taken also, metaphorically, for the covenant itself; and it is easy to conceive how it should come to signify, more peculiarly, that covenant which, of all others, is most interesting to society.—WEDLOCK is the state of being engaged in the *marriage-tie* or *band*, as specified by the word *lock*. A WEDDING is a Marriage, and particularly alludes to the nuptial ceremony. The compounds WEDDING-GARMENTS, WEDDING-FEAST, &c. require no definition. The WEDDING-RING is the usual pledge of Marriage. To WED is also used metaphorically. We say that a bad man is *wedded* to his vices. UNWED, or UNWEDDED, is unmarried. It is obsolete because it is useless.—We have before observed that, of those words which originate from roots known in the language, we may make any compounds which we choose; but if we would write well, we should form no new word, the meaning of which can be sufficiently expressed by a word already formed. We, therefore, say a *married*, not a *wedded* man; *Matrimony* and not *Weddinghead*, &c. It is solely to warn our readers against such unnecessary formations that we insert the adjectives, adverbs, and other known derivatives of a parent word; for their explanations are, in most cases, sufficiently obvious.

In our ancient customs, GAGE signifies a *wad*, *pledge*, or *pawn*, given, by way of security, for the performance of what was termed an ENGAGEMENT. To ENGAGE is to covenant, of which the *gage* was the surety. GAGE was also a challenge to combat, in which sense it was a *pledge*, such as a *glove* or *gantlet*, which the accuser, or challenger, threw on the ground, and the other took up as accepting the challenge. These pledges were held by the seconds, or friends of the parties, and he who was overcome was bound to pay the mulct, or penalty, agreed on. The word WAGE had a similar meaning. It is the usual change of *g* into *w*. To WAGE is the verb, as to *wage* war, which is now used without adverting to the ancient pledge, *gage* or *wage* of the combatants. The WAGE was the reward for which they fought. Its plural, WAGES, is the payment for stipulated services, according to the time during which the servant is ENGAGED, or during his ENGAGEMENT. A WAGER is a pledge to be paid by the loser, when two persons *bet* or *speculate*, on the chances of a future event's happening or not happening. To lay a WAGER is to *engage* to pay or to deposit such a Bet. From this origin, it is obvious why, not only an ordinary contract, or promise, but, a battle is termed an ENGAGEMENT. To *engage* a *Servant* is to *hire* him;—to *engage* an *Enemy* is to *fight* him. To RE-ENGAGE is to make a RE-ENGAGEMENT or second engagement, whether warlike or civil. To PRE-ENGAGE, and PRE-ENGAGEMENT, denote that a required covenant cannot be made on account of a *previous* one. To DISENGAGE is to free from an *engagement*, bond, or other tie, to which a person, or thing, is subjected. UNENGAGED is merely *not engaged*; but DISENGAGED adds

to the idea that the object was once under an *engagement*. **DISENGAGEMENT**, and **DISENGAGEDNESS**, when used, express the *act* and the *state* of being freed from a former promise or obligation. When land is pledged to a creditor, for payment of a debt, it is said to be **MORTGAGED**, or pledged *dead* (fr. *mort*,) for that purpose. To **MORTGAGE** is to do the act,—**MORTGAGE** is the pledge, or the action; **MORTGAGER** is he who mortgages, and **MORTGAGEE** is the person in whose favour the Mortgage is made.

The Greek *Gamos* is Marriage. It is from thence that we have **BIGAMY**, which is the state of being twice married; whether it be a man's having two wives, or a wife's having two husbands. In the early ages of the Christian Church, Bigamy, as far as related to the clergy, was strictly interpreted. They were prohibited from a second Marriage, even after the death of the wife. Bigamy is a felony by the laws of this country, but the term is limited to the having two wives, or two husbands, *at the same time*. Such a person is a **BIGAMIST**.—**POLYGAMY** is having many wives, or many husbands; and he, or she, is a **POLYGAMIST**. Bigamist and Polygamist are also used to denominate persons who advocate the propriety of such practices. He who objects to all second Marriages is a **MONOGAMIST**. He contends for the doctrine of **MONOGAMY**,—of a single Marriage.

The Latin *Nubere*, to Marry, is the origin of several English words. **NUPTIAL** is belonging to a Marriage. The **NUPTIALS** are the marriage-ceremonies. The adjective **CONNUBIAL** is applicable to whatever belongs equally to husband and wife, and in this it differs both from *nuptial* and from *matrimonial*; the former of which refers to the celebration of the marriage, and the other to the married state as connected with a family. **CONJUGAL**, from the Latin *Conjugalis*, is joined or yoked together; and might be applied to any objects so united. Nevertheless, it is seldom, if ever, used except in relation to Marriage; and is, therefore, in its usage, though not in its etymology, a synonyme of Connubial.

BRIDE and **BRIDEGROOM** are from the Saxon *brid* and *bridguma*. They were a betrothed pair,—the *sponsa* and *sponsus* of the Romans. *Guma*, in Saxon, was *Man*; and *Brid-guma* was the *Man* or *Husband* of the Bride. We mentioned formerly, that *Man*, in a secondary sense, sometimes meant a *Servant*. **GROOM** may be derived from *Guma*; for there are many similar instances of the *r*'s being sometimes pronounced and at other times quiescent. In the present pronunciation of the metropolis, it is seldom heard. Our older writers have *Groom*, for a Man-servant in general, such as, *Groom* of the Bed-chamber, *Groom* of the *Kitchen*, &c. The word is now applied solely to the stable,—to one who takes

care of the horses. BRIDAL is the nuptial festival. THE BRIDESMAIDS and BRIDESMEN are the attendants on the Bride and Bridegroom. The Bridesmen, in Scotland, are termed *lackeys*. BRIDEBED and BRIDECAKE are obvious. The BRIDESTAKE is supposed to have been similar to the maypole, a pole round which was held the rustic dance.

The denominations BRIDE and BRIDEGROOM, exist from the period of betrothment (which, in this country, is the publication of the *bans*,) until the conclusion of the marriage-ceremonies and feasts. They then become Wife and Husband. Among the Romans, the *espoused* remained a bride (*sponsa*) till she entered the husband's house, from which time she commenced a Wife, (UXOR.) From this word we have UXORIOUSNESS, which signifies an overfondness for one's wife. UXORIOUS and UXORIOUSLY are the adjective and adverb. We have no kindred verb, for fondness cannot arise from compulsion. A Husband may be cajoled by his Wife into a ridiculous UXORIOUSNESS:—When he is frightened into an unreasonable submission he is said to be HENPECKED; a word which is from a well-known origin.

Religionists have adopted the words *Marriage*, *Espousals*, &c. to denote the connexion between a clergyman and the particular church in which he is ordained to officiate. He is said to be *married* to the church, that is, joined to it by a sacred bond. The metaphors, on these subjects, vary among the several sectaries. With some, Christ is termed a *Bridegroom*, and the Church his *Bride*, with many similar allusions which we cannot here explain.

In the Grecian Mythology, Marriage was personified under the name of HYMEN. This Deity with his chaplet of roses and his yellow robe,—with a torch in his right hand and a flame-coloured veil in his left,—presided over the nuptial ceremonies. He still exists among the poets, and what belongs to him is called HYMENEAL or HYMENEAN. This word is sometimes used as a substantive, in which case it denotes the marriage-song of the ancients, which (from the Greek preposition *epi* and *thalamos*, a bride-chamber,) is more generally termed the EPITHALAMIUM.

Marriage, and the similar words which we have mentioned, being appropriated to the legal union of the sexes, what is illegitimate is expressed by other names:—

The Latins had *Cubare*, to lie down, as in a bed, and *Concubare*, to lie together. From hence we have a CONCUBINE, a woman who cohabits, or lives, with a man, without the ceremony or the advantages of *Marriage*. The name is never given to a casual connexion, but to one which is, in a certain degree, permanent.

The situation is termed the state of CONCUBINAGE. Among some nations it has been, and still is, legal: such females, however, being deprived, for themselves and children, of many advantages which are the right of Wives. This is the case in Turkey; and, to a certain degree, we believe, in some parts of Germany. Among ourselves, too, the Laws against Concubines have relaxed in their rigour. Such women are maintained by many with impunity, and have acquired the softer appellation of KEPT-MISTRESSES. Even this term is beginning to be accounted harsh, and the words *chere amie*,—the French for a *female friend*, (first printed in Italics, as usual in adopted phrases)—occasionally appears in the Roman Character, and is almost English.

However lax the manners have become in this respect, the older terms still remain in the language of the Law and of the Church. The connexion between a Man and a Woman, when they are unmarried, is termed FORNICATION, from the Latin *Fornix*, a Vault; because the *Fornices*, or Vaults (Cellars) of Rome were places of resort for *prostitutes*. The Man is termed a FORNICATOR, and the Woman a FORNICATRIX. If either party, or both, be married to another Man or Woman, it is ADULTERY. ADULTERER and ADULTERESS are the persons, and ADULTEROUS is the adjective. The Latin *Adulterare* was used, generally, like our verb TO ADULTERATE, to express the mixing up with ingredients of a different kind, or not proper to the purpose. The act is ADULTERATION, and UNADULTERATED is uncontaminated, pure, or *unmixed with extraneous substances*. To ADULTERATE is not now applied to persons, and TO ADULTER is obsolete. The modern phrase is, *to commit Adultery*, and its meaning is confined to sexual intercourse. ADULTERATENESS is in the Dictionaries, as also ADULTERINE for a Child born in Adultery; but the latter is merely a law term; the *issue*, whether from Fornication or Adultery, being usually denominated BASTARDS, that is, *Base-born*. BASTARDY is the *state*, and TO BASTARD, or rather TO BASTARDIZE, is to bring *legal proof* of BASTARDY, that is, of a person's being a BASTARD.—Different nations have different laws on this subject. In England all who are *not born in wedlock* are Bastards. In Scotland they are legitimized by the *subsequent marriage* of the parents, and put in possession of those rights of inheritance, &c. from which they were excluded by the circumstances of their birth.

It would, here, be out of place to enter into all the various metaphorical allusions which are applied to the deviation from personal chastity. Most of these will be better explained under other heads; and we shall, therefore, at present, notice only such words as belong exclusively to the subject:—

The French *Tromper*, to deceive, is, doubtless, the origin of the word STRUMPET,—a woman who deceives, in the case of continency,—who wishes

to be thought *chaste* when she is not so. From the same source we have TRUMPERY, for things that are of little value, but which are TRUMPED up, or fabricated so as to seem better than they are. MERETRIX, among the Romans, signified a woman whose favours might be purchased with money: From this source we have MERETRICIOUS, MERETRICIOUSLY, and MERETRICIOUSNESS, which always preserve the idea of their origin. They are etymologically synonymous with WHORISH, WHORISHLY, and WHORISHNESS, or WHOREDOM, but are less vulgar, and preserve the allusion less coarsely, merely, perhaps, because not so generally understood. WHORE and its diminutive HARLOT present exactly the same idea: The Saxon *hure* being simply a varied spelling of HIRE.— HARLOTRY is the profession, or practice, of a HARLOT, who, in the time of Shakspeare, was a HIRELING for any purpose, whether male or female. He who connects himself with such women is a WHOREMONGER, or WHOREMASTER,—to WHORE is the verb. MONGER is an old word for a dealer or buyer and seller of goods; for we have CHEESEMONGER, IRONMONGER, MEALMONGER, &c. denoting a merchant, or dealer, in those articles. WHORESON (*Whore's son*) is also a masculine adjective of reproach; but almost all these terms are discarded from the vocabulary of polished life, and remain only with the vulgar. The illicit connexion between unmarried persons cannot now, with decency, be termed Fornication. In the politer phraseology, the Seducer of Innocence is a GALLANT, or a *gay deceiver*; the *Girl* has made a *faux pas*, (French for a *false step*), or has been *unfortunate*; and the *Gentleman* (observe the distinction!) has had an AMOUR. ADULTERY is *criminal conversation*, or, contractedly, an affair of CRIM. CON. A WHORE is a *fair CYPRIAN* (Cyprus was the favourite island of Venus,) or a *Girl of the Town*, or, a Woman of easy virtue; and a BASTARD is a *natural*, or *illegitimate, Child*. Our forefathers were, in general, strangers to these refinements of expression; and it may be doubted whether the modern language has been of advantage to sexual morality. If, however, these softened epithets shall have tended to smooth the pharisaical brow, and to soften that rigour which would rudely trample upon the female who is already too wretched, something has been gained on the side of humanity.

Surveying the human race as its generations appear, successively, on the stage of Life, MAN and WOMAN are seen from other points of view and have other names. Relatively to CHILDREN, they are termed FATHER and MOTHER; words which have nearly the same sound in a great number of languages, and which have, hence, been supposed to originate in the early attempts at articulation in the Child. It is true that, in most of the countries of Europe, the first syllables which Children pronounce are *ab*, *pap*, *am*, *ma*; whence are formed the words *papa*, *baba*, *mama*, &c. and whence it has been concluded that the first

consonants which an infant articulates are the labials, B. F. M. P. Unfortunately for this hypothesis, there are nations which altogether want these letters. Investigations on such subjects appear to us to be often more fanciful than useful; and, when analogies are traced from the sounds of syllables, without attending, at the same time, to the metaphors which similar states of society naturally suggest to the mind;—when the play of letters is followed through all their combinations,—Etymology ceases to be a science and degenerates into a pastime for children. Compounds from foreign languages require to be *translated*, and words which are now purely metaphorical must, if it can be done, be referred to the natural objects from which they are derived, otherwise a Dictionary would be worthless; but, whenever an English word is *obviously* expressive of some one *object, action, or relation*, cognizable by the senses, its Etymology becomes of no value, because we should be no wiser though we knew its synonyme in the tongues of a hundred nations. This is the case with the words of which we now speak: FATHER and MOTHER are the *Man* and *Woman* who produce a CHILD. FATHERLY is, *in the manner of*, or having the qualities of a Father; and FATHERLESS is *without* a Father. MOTHERLY and MOTHERLESS are corresponding words relating to a Mother. FATHERLINESS and MOTHERLINESS express the assemblage of the qualities belonging to the states of FATHERHOOD and MOTHERHOOD, which latter words are now more usually denominated PATERNITY and MATERNITY. To FATHER is to acknowledge a child, or to adopt one: and TO FATHER UPON, is to assert that a child (or, metaphorically, in both cases, any *act* or *thing*) is the production of such a one, as its Father. OUR FOREFATHERS (or sometimes simply OUR FATHERS) are our direct ancestors,—those from whom we have sprung, whether immediately, or through the medium of intervening generations. A *direct* ancestor, however distant, is called the Father or Mother of the race. Adam and Eve were the Father and Mother of mankind, and Abraham was the Father of the faithful. The founder of a sect, or party, is also denominated its *Father*; and the theological writers of the first six centuries are termed the Fathers of the Christian Church.

Father, by an easy transition, is applicable to a person who is venerable on account of his age, station, and virtues. MY FATHER, is said to a respectable old man, who may denominate his younger auditors MY CHILDREN. Hence the word has been associated with the ministers of religion, particularly by the Romish Church, in which the superiors of monasteries and of nunneries are, respectively, FATHERS and MOTHERS, while the Monks are BROTHERS, and the Nuns SISTERS. The Bishops of the Church of England are styled Right Reverend *Fathers* in *God*.

The Father and Mother are, jointly, termed the PARENTS of the Child or

Children (from the Latin *Parire*, to bring forth young) and the singular, **PARENT**, applies to either. **PARENTAL** is the adjective, and **PARENTAGE** is the state or situation of the Parents, as it affects the character of their offspring. We say of a person that his Parentage is noble or vulgar,—honourable or dishonourable,—according as we would apply these epithets to his Parents.

ABBA, in the Syriac and Chaldee languages, literally signifies a Father, and, figuratively, a superior, respected as a Father, on account of age, dignity, or affection. It is more particularly used, in the Syriac, Coptic, and Ethiopic Churches, as a title which the people give to their Bishops. The Bishops themselves bestow the title **ABBA** more eminently on the Patriarch of Alexandria, which occasioned the people to give him that of *Baba* or *Papa*, that is, Grandfather, the Father of the Fathers;—a title which he bore before it was bestowed on the Bishops of Rome, for the name of **POPE** was not exclusively appropriated by them until the close of the eleventh century. It is now conjoined with supreme authority, the Pope being the head of the Roman Church; so much so, that the Catholic Religion is termed **POPERY**, and has its adjective and adverb **POPISH** and **POPISHLY**. A member of that Church is called a **PAPIST**. **POPERY** and **POPISH** were formerly termed **PAPISTRY** and **PAPISTICAL**. **PAPAL** is belonging to the Pope. **POPEDOM** or **PAPACY** is the Papal dignity. **PAPA** and **MAMMA** signify Father and Mother, in the language of the nursery,—a language which is often ridiculously prolonged to a later period of life.

AN ABBOT is the Superior, or Spiritual Father, of a Monastery of Monks, as **ABBESS** is the Superior of a Convent of Nuns. Those Convents which were under the direction of an **ABBOT**, or of an **ABBESS**, were called **ABBEYS**. Other Convents (of which the Superiors were **PRIORS** or **PRIORESSES**) were termed **PRIORIES**. **PRIORIES** were generally small dependencies on large **ABBEYS**, and their superiors were under the direction of the **ABBOTS** or **ABBESSES**. When freed from this domination, which was sometimes the case, a Priory differed from an Abbey only in name. The **ABBEY** was the Buildings of the Convent; while the Dominion, Power and Revenues were termed the **ABBACY**. With regard to Britain, these establishments exist only in its history.

The Greek and Latin **PATER** is equivalent to our word Father, of which it is merely a harder pronunciation. **PATERNAL** is an adjective from this source as well as **PATERNITY**, already explained. Paternal differs from Fatherly. It denotes what belongs to a Father. We can say a *Paternal*, but not a *Fatherly*, inheritance. Such an inheritance is termed the **PATRIMONY** of the Child, and has the adjective **PATRIMONIAL**. With the termination *arch*, *Pater* is formed into **PATRIARCH**, one who is the chief of a family or tribe, because he is their Father.

The Paternal government is generally referred to the early ages, when Men, according to history, lived long enough to see a numerous race of descendants: Thus Abraham is termed a PATRIARCH, and his government PATRIARCHAL. In the Romish and Greek Churches, the chief Bishops, who exercise authority over whole provinces or districts, are called Patriarchs. Thus the Pope of Rome, and the Bishops of Antioch, Alexandria, &c. are Patriarchs. PATRIARCHATE, PATRIARCHSHIP, and PATRIARCHY, have been severally used to denote the jurisdiction of a Patriarch.

With *Cœdere*, to kill, the Latins formed the compound *Parricida*, from whence our PARRICIDE, the Murder, or the Murderer, of a Parent. It is said to have originally been *Patricida*, the murder of a Father, but it now applies to either Father or Mother, and is even extended, figuratively, to the killing of any one to whom the murderer owed particular reverence. By a similar formation, (in addition to *homicide*, already explained), we have PATRICIDE from *Pater*; MATRICIDE, from *Mater*, a Mother; FRATRICIDE, from *Frater*, a Brother; INFANTICIDE, from *Infans*, a Child; REGICIDE, from *Rex*, a King; TYRANNICIDE, from *Tyrannus*, a Tyrant; and SUICIDE, from *Suus*, one's own (self);—all expressive of the *act* as well as of the *actor*; together with their several adjectives, PARRICIDAL, PATRICIDAL, MATRICIDAL, &c.

The Roman SENATORS, (from *Senex*, old) or *Elders* of the People, chosen, by Romulus, at the institution of the Republic, on account of their age and wisdom, were called *Patres*, Fathers. Their descendants were termed *Patricii*, PATRICIANS, and, for some time, were, exclusively, in possession of all dignities—civil, military, and religious. They formed the nobility of the land; all others being *plebes*, or *common people*. It is hence that we have PATRICIAN, signifying *noble*, and PLEBEIAN, *common* or *vulgar*. They are used both as substantives and adjectives. A PATRICIAN is a nobleman, adverting to his right of sitting in the SENATE; and a PLEBEIAN is one of the lower orders. To prevent the hatreds and jealousies natural to such inequality of condition, Romulus ordained that every Plebeian should chuse a protector from among the *Patrician* families.—This protector was called *Patronus*, the origin of our PATRON. He was obliged to assist his proteges in all their undertakings, *to defend them before the Tribunals*, and, in short, to do every thing for them which a Father should do for his children. In return, they supplied his wants with their money, and supported his cause by their suffrages. They were termed *Clientes*. Our word CLIENT retains very little of the signification. It is a person who *hires* an Advocate to plead a cause in a Court of Law. The Advocate is said to have many, or few, Clients. Neither does our Patron bear the same meaning with the Latin *Patronus*. The reciprocal duties between the Nobles and the People were,

among the Romans, as sacred as the ties of blood. Virgil, speaking of the great criminals who were punished in the infernal regions, unites, in the same verse, the Son who had struck his Father, and the Patron who had betrayed his Client:

"Pulsatus-ve Parens, et fraus innexa Clienti."

But these ties no longer exist. A PATRON (or PATRONESS) is now a *voluntary* protector. His PATRONAGE is of the nature of a charitable donation; for the PATRONIZED has no return to make except that of gratitude, which is too often expressed in the language of a sycophant.

The Latin *Patria* signified one's country, or native soil. The metaphor is common to most nations: We say *our Mother-country*, and the Germans call it *Vaterland*. We speak of the duties which we owe to our *Country*, and what *she* has a right to require from *her Children*. He who ardently loves his country is a PATRIOT; the adjective is PATRIOTIC, and the love itself is termed PATRIOTISM. One belonging to the same nation, and actuated by the same zeal, is a COMPATRIOT. To EXPATRIATE is to drive, or banish, from one's country.

We have seen that *Age* was, in the first constitution of the Roman SENATE, or assembly of SENATORS, considered as the criterion of wisdom;—that the SENATORIAL power was conferred on the Elders, or Fathers, of the people; and that, in consequence, Patrician became a term of honour and respect. However they may differ in their origin, the words Fathers and Elders are so far synonymous. Our old word SIRE signifies, literally, Father; for GRANDSIRE is Grandfather, and SIRNAME is the family appellation, or *Father's name*. *Sirname* is frequently spelt SURNAME. This is founded on the supposition that it is from the French *sur-nom*, and signifies a *sur* or *over*-name,—one added to the *Christian name* which is received at Baptism. The words should be distinguished: A man may acquire a *sur*-name but he cannot acquire a *sir*-name. SIRNAME is equivalent to PATRONYMIC, a word, of Greek origin, which denotes the name that a man derives from his ancestors. Like our Sirname, (*Sire's-name*) it is formed of two words, signifying a Father's name. The Greek *Onoma*, a name, appears in other English compounds: We have ANONYMOUS and ANONYMOUSLY, without a name; and SYNONYMOUS, applied to words which are joint names of the same thing. Words that are SYNONYMOUS, or that have the same meaning, are SYNONYMES. On the contrary, when the word is the name of two or more things, Logicians have termed it HOMONYMOUS, and have used HOMONYMY, for ambiguity of words. The same gentlemen have given the name of METONYMY to a rhetorical figure of speech, by which one word is placed for another; as, in putting the cause for

the effect,—the time, or place, for the action, &c. Thus, in speaking of Parliament, we say ‘*the House met*,’ when we mean that the members assembled. METONYMICAL and METONYMICALLY are in the Dictionaries.

It is, doubtless, in consonance with its meaning of Father that Sire is used in addressing the King, who is considered as the Father of his people; and, it is, probably, from the institutions of our ancestors that Sire and other kindred words have, like the Roman Patrician, become titles of honour. The Latin *Senior*, older, was used, in after times, to denote a feudal Lord. It originated from the French *Seigneur*, a Lord. From this we have SEIGNIOR with the same signification, which can be used *literally* only when applied to foreigners. It is the same with its derivatives which we have also adopted: SEIGNIORY, is a Lordship, or the jurisdiction of a Lord, and SEIGNIORAGE is the Rights that belong to the Lord of the Manor. Rights of SEIGNIORAGE, as claimed on the Continent, are now either unknown in this country, or pass under other names. Its only application in English is in the SEIGNIORAGE (or dues) which are required by the Crown, at the Mint, on the coinage of money. The Emperor of the Turks is usually styled by us, the GRAND SEIGNIOR. *Signore* and *Signora*, in Italy, have degenerated into the ordinary terms of compliment, and do not differ from our address of Master or Mistress. The French *Sieur*, a contraction of *Seigneur*, had a similar degradation long before the Revolution. Our SIR is yet a title of honour, preceding the name of a Knight or a Baronet; but, in every other case, it is an address of mere politeness, though it was once applicable to Lords and Kings. It begins letters or introduces conversation, in place of using the Christian name of him to whom we write or speak, which is the practice among Quakers. The corresponding term, to a female, is MADAM. Formerly, Sir and Madam were refused to inferiors, but this distinction is now seldom attended to, except, perhaps, in the case of domestic servants. SIRRAH is merely a contemptuous pronunciation of Sir, which our ancestors chose to denote by an additional syllable. The French MESSIEURS, the plural of *Monsieur*, is adopted by us, in written compellations, for Masters. It is contracted into MESSRS. as MASTER is into MR. which it always is, in addresses, except when applied to a boy. Having mentioned the Latin *Senior*, we may observe that with us, SENIOR is simply applied to age. It is *older*, the comparative of *old*, applied substantively. To be a man's Senior is to be older than he. SENIORITY is the state of being older, as if we could say *olderness*. The adjective SENILE has been sometimes used to denote any thing belonging to old age; as has also SENESCENCE, for the state of growing old; but neither of these words is in common use.

DAME was formerly a title of honour, and is still used, in the English Law, to

denote a Lady. It was the *domina* of the Latins, of which we shall again have occasion to speak. DAMSEL is the diminutive, and meant, at one time, a young Lady, though it, afterwards, became more extended in its use, and comprehended the inferior classes. Dame, as a title of honour, originated from her being the Mistress of a *House* (Latin *domus*) or family; and, in this sense, it is still used by the common people in certain districts. Hence, also, it included the idea of being a Mother. Dame A., or Mother A., were equivalent to our Mrs. A. but these applications are now obsolete, or vulgar. DAM is from the same source. It is Mother, but is not usually applied to the human female. The appellation Madam has been already noticed. It is from the French *Madame*, my Lady. MADEMOISELLE is the French address to an unmarried Lady, and is equivalent to our word Miss. GRANDAM, or GRANDAME, is Grandmother, but is now seldom used in serious composition. GRANNAM is a playful orthography of the same word. BELDAM, or BELDAME, was originally synonymous with Grandame, *bel* in French, being equivalent to *grand*. In modern usage a Beldame is an old woman, and especially one whose bad qualities are predominant.

Married women, when viewed with respect to their station in society, are termed MATRONS. The Roman *Matronæ* were held in honour; and the annual feasts, called *Matronalia*, were celebrated solely under their direction. In this country, certain legal investigations are committed to a Jury of Matrons. She who has the superintendence of young persons, whether her own children or not, is a Matron. The adjective is MATRONAL, or MATRONLY, but is not much in use. The characteristics of a Matron are presumed to be experience and wisdom; and, therefore, though the word is derived from the Latin *Mater*, a mother, it is not properly applicable to an ignorant woman, nor even to a Mother if she be very young.

That part of the female in which her young are conceived, and nourished previous to their birth, is the WOMB. The Latin MATRIX has exactly the same signification, and has been adopted, in English, as a scientific term. It is, obviously, from *Mater*, as being, metaphorically, the Mother of the foetus which it contains. By a similar personification, our old English medical writers give the name of Mother, to the Womb. The Greek *Hystera* also denotes the Womb or Matrix; and it was to *humours* originating in this organ, and ascending in *vapour* to the brain, that Physicians, formerly, ascribed the cause of that inexplicable compound of mental and bodily infirmity, which embitters the lives of so many women, and transforms so many dwellings into cells for lunatics. It was termed, indifferently, the VAPOURS—the HYSTERICKS,—the *disease*, of the Womb, or the disease of the Mother. It is distinguished from Hypochondria,

(of which we shall afterwards speak) by its being exclusively applicable to females. The adjective is **HYSTERIC**, or **HYSTERICAL**. The words **WOMBY** (capacious) and **TO WOMB** (to contain or inclose) are, we believe, peculiar to Shakespeare.

Figuratively, **Matrix** is used to signify the cavity in which any mineral production is supposed to have grown,—the substance in which it is found enveloped. In the Arts, it is the hollow mould wherein the metals are cast, or the die by which they are struck, in the formation of printing-types, coins, &c. In all these cases, it has the plural **MATRICES**, and many write **MATRICE** in the singular. In general, every thing which causes such a change in matter, or in mind, that the production may be considered as a new, or different being, may be denominated the Mother of what is so produced. Universities have, thus, been styled the Mothers of science. Students are said to be *bred, nurtured* and *reared* at these seats of learning. They are the sons of such Establishments, in the same manner as the pious are the children of the Church. The scholar, whose name is entered in the Register (Latin *Matricula*) of the University, is said to be **MATRICULATED**. He **MATRICULATES**; and the action is termed **MATRICULATION**.

The offspring of Man and Woman,—that which constitutes them Father and Mother,—are termed **CHILDREN**;—an individual is a **CHILD**. When sexual distinction is attended to, they are **SONS** and **DAUGHTERS**. All these names, relative to their parents, are continued through life; but the word **Child** is more particularly applied to infant years. Children, in respect to sex, are **BOYS** and **GIRLS**; appellations which they retain until the age of **PUBERTY**, (Latin *pubes*) when the sexes are more particularly distinguished. **PUBESCENCE** is the approach to that period, and **PUBESCENT** is the adjective. At this age they become **YOUTH**,—formerly *youngth*, equivalent to *younghood*. The word, like *Man*, includes both sexes, but taken generally denotes the male. We say, “the youth of both sexes,” meaning the young men and young women; but “a *valiant* Youth” is applicable only to a young man. The Youth that fight the battles of their country must be males. The age of Youth ceases, when that of Manhood begins. **YOUTHFUL** and **YOUTHFULLY** are the adjective and adverb. **YOUTHY** and **YOUTHLY** are obsolete and useless. **JUVENILE**, which is immediately from the Latin, is generally used in place of **Youthful**; and **JUVENILITY** has been written for **YOUTHFULNESS**. When we speak of Youth, as a class, it has no plural termination; but, in selecting a certain number from the mass, we may say *Youths*: as “the two Youths,” “the Youths of whom we spoke,” &c.; but we would say “the Youth of the Nation flew to arms.” The whole of the time between Birth and Manhood is termed the period of **ADOLESCENCE**, from

the Latin *adolescere*, to grow up. The word is applicable only to mankind, and its use ends with the cessation of growth, when the person is said to be an ADULT, or full grown. ADOLESCENT is growing up, and ADULTNESS is the state of being Adult.

The compounds CHILDISH, CHILDISHLY and CHILDISHNESS; BOYISH, BOYISHLY and BOYISHNESS (or BOYISM); GIRLISH, GIRLISHLY and GIRLISHNESS, —are obvious; and, when applied to their seniors, are expressive of trifling conduct, or of weak understanding. CHILDHOOD and BOYHOOD are the respective states of existence. A pregnant woman is WITH CHILD. A mother is said to TO BEAR A CHILD when she brings it into the world. It is then BORN, and hence the participle CHILDBEARING as well as BIRTH, or CHILDBIRTH, the name of the act. The BIRTHDAY, or BIRTHNIGHT, is the day or night of a person's Birth; or it is the anniversary of that time. Metaphorically, a man's Birth is high, or low, according to the rank of the ancestors from whom he is sprung. The advantages which he inherits are his BIRTHRIGHT. The possession of these advantages has been termed his BIRTHDOM. TO CHILD was formerly used for TO BRING FORTH CHILDREN. CHILDLESS is having no child. PUERILE and PUERILITY, from the Latin *puer*, do not specify the sex, and thus differ from Boyish and Boyishness, Girlish and Girlishness. Childish implies an earlier age. BOOBY is, probably, from the German *Bube*, a boy. It is a grown up man with boyish manners.

The necessary confinement of the Mother, previous to, and after, Childbirth, has several names. She is said to be IN CHILDBED, and hence CHILDBED LINEN and other compounds. She is also said TO LIE IN, or TO BE CONFINED, and, vulgarly, TO BE IN THE STRAW. The French *accoucher*, is to lie in, and has, lately, furnished us with more fashionable phrases. An ACCOUCHEMENT, preserving the French pronunciation, is *a lying in*; and an ACCOUCHEUR is a Man who assists a woman IN LABOUR, or IN TRAVAIL, that is, in the pains of Childbirth. A Woman so assisting is termed a MIDWIFE; and, when manners changed, having no better word by which to denominate the new practitioner, he was blunderingly called a MANMIDWIFE, until, recently, that the term Accoucheur was adopted. MIDWIFERY is yet retained as the name of the science, or collected knowledge which the office requires.

INFANT, from the Latin *infans*, which literally signifies *not speaking*, is an appellation of a young Child; and the period of INFANCY is, in that sense, ended when the child can speak. INFANTILE, or INFANTINE, is the characteristic epithet for such children. INFANTICIDE (child-murder) has been already noticed. But the several periods of life,—Infancy, Childhood and Manhood,—

have, independent of their etymology, particular and definite applications from legal Institutions. To these we can only generally advert, it not being our intention to enter, minutely, into the usages of Law. In that science, a child is said to be an Infant as long as it is presumed to be unable *to speak* for itself, in a Court of Justice. This period varies with the point at issue; and every one is, partially, in the state of Infancy until he, or she, attain the age of MANHOOD or WOMANHOOD, which, in this country, is at twenty-one years. This is called the age of MAJORITY. The child becomes MAJOR. He was formerly a MINOR, or in the state of MINORITY. MINOR and MAJOR are Latin words signifying *less* and *greater*; and, in these senses, are applied generally, in English, independent of their use in the Law phrases here mentioned. The Minor part is the lesser part, and the Major part is the greater part of any thing. When there is a question of a number's being divided into two parts, as in decision by votes, the greater part is called the Majority, and the less the Minority. In a secondary sense Major also implies *superiority*; but this, with similar titles of *precedency* and *honour*, will be more conveniently explained in an after part of our work. At the age of PUBERTY, which is legally fixed at twelve for females and fourteen for males, the child enters into certain *rights*, and is liable to certain *duties*; but the explanation of all these would require a volume,—they form part of the study of the Laws of the Country.

BABE signifies an Infant without any relation to its legal acceptation. It is a child before it can speak; and, hence, TO BABBLE is to speak unintelligibly. Such speech is, BABBLE, and the speaker a BABBLER. BABY, if we attend to its formation, should mean a *little Babe*, and, hence, probably, a Girl's DOLL is called her BABY rather than her Babe, it being a *small mock Babe*: But the word Babe scarcely admits of a diminutive in real life; and therefore Babe and Baby are, in general usage, synonymous. BABISH, BABISHLY, BABISHNESS, or BARYISM, and BABBLEMENT have been all made use of. BAUBLES, or BAWBLES, are worthless toys,—such as could please none but children. BAWBLING, for worthless, is to be found in old authors.

The Latin *pupa* was a little girl.—It was also her *baby*. Small images which, by means of strings, wires, or other mechanism, are made to imitate the motions and gestures of men and women, are PUPPETS, and the same name is given to persons whose actions are prompted by others. An exhibition of Puppets is a PUPPETSHOW. When a bitch brings forth young she is said to PUP. The whelp is a PUPPY; and the same word is a term of reproach to an impertinent young man. In the language of the Law, a young person, under Guardianship, is a PUPIL, until the age of Puberty, when the period of PUPILAGE ends. It is in allusion to superintendence that a scholar is called a Pupil. His teacher is his Tutor.

In former times the cognomen *CHILDE* was prefixed to the family name by the eldest son; and the appellation was continued until he succeeded to the titles of his ancestors, or gained new honours by his prowess. It is hence that such names as *Childe Horn*, *Childe Maurice*, &c. are found in old Romances. It was the claim of being the Child, or Son, of one already distinguished. Under the feudal system, all ranks of society hung together by a gradually descending chain, the highest link of which was rivetted to the throne, while the throne itself was supported by force or by fraud,—by the sword or by right divine. Services, chiefly military, were exacted by every Rank from the Rank immediately beneath it; and these services were rendered by the young men, the sons of the vassals, who followed in the train of their respective Lords. Young man and servant were, therefore, in a certain sense, synonymous; on the principle already mentioned under the word *MAN*.

KNIGHT (Saxon *Cniht*) was primarily a Boy, or young Man, and, consequently, a servant. The service of a Knight was wholly military, and the name was given only to such as were able to bring a certain number of followers to the field. These followers, who were also *freemen*, and possessed of property to a limited extent, were called *YEOMEN*, from the Saxon *geman*, common.—They were the Commonalty,—the middle rank between the Gentry, or men of family, and the bondsmen or slaves. The collective body of Yeomen are termed *YEOMANRY*. Yeoman is the denomination of certain officers in the King's household, ranking between a Gentleman and a Groom. The *YEOMEN of the Guard* are a small body of troops, on a peculiar establishment, in the immediate service of his Majesty.

In its origin, **KNIGHTHOOD** was a military order, composed of young men of rank and conferred by Princes. They were **KNIGHTED** with solemn ceremonies, and under the sanction of oaths, among which the vow of chastity was not forgotten. The Knight engaged to preserve his honour fair and untainted;—to be faithful to his Mistress and to his King. His head was surrounded with a Garland of Laurel-berries, prophetic of the fruits of his future virtue. He was termed a *KNIGHT-bachelor* (Latin *baccalaureus*). The Laurel is, equally, the symbol of conquest, the emblem of chastity and the favourite of Apollo. The first honorary degree obtained by the Students at Universities is, also, that of *Baccalaureus*. It is termed, in English, **BACHELOR OF ARTS**. A Knight-bachelor was unmarried; for it was dishonourable for him to marry until he had gained renown. A **BACHELOR**, in its ordinary acceptation, is a Man who has never been married. It is applicable only when his single state attracts notice from its long duration. A female so circumstanced is termed an **OLD MAID**. **CELIBACY** is expressive of the unmarried state, but is applicable to

both sexes. Its primitive signification, (from the Greek *Kaite* and *leipo*) is sexual abstinence; for the Latin *cœlibatus* was merely a single state, and was so applied to that of widowhood. Though Knights-bachelor constituted, originally, the only species of Knighthood, there were, in course of time, many new orders created. An account of the rise and progress of these different Bodies is more the province of the Historian than of the Writer of a Dictionary. In this country, the ordinary title of KNIGHT (for it is merely a title) dies with the individual. That of Baronet, or KNIGHTS-*Baronet*, is hereditary. In both cases the wives are *Ladies*. Besides these two, there are the *Orders of the Garter, of the Thistle, of the Bath* and of *St. Patrick*; each of which has a certain number of Knights nominated, for life, by the Sovereign. The Representatives of Counties, in Parliament, are KNIGHTS of the *Shire*.

The system of KNIGHTHOOD, under different names, has prevailed, for ages, over the whole of Europe, extended and varied in its forms with changing circumstances, or with the caprice of Kings. A Knight was always mounted on horseback, whether on a journey or in war. He was called *Ridere* by the Saxons, and *Ritter* by the Germans. CHEVALIER (from *cheval*, a horse) is the French designation. It is naturalized into our language, as well as its derivative CHIVALRY, which was, at one time, synonymous with Knighthood. CHIVALROUS is the adjective. Chivalry now alludes more generally, to the system;—not of national Knighthood, but to that of all Nations. Certain formalities and orders of Knighthood still remain, but the age of Chivalry is gone. That religious phrenzy, which inspired all Christendom to unite in the romantic design of rescuing the Holy Land from the power of the Infidels, spread a martial spirit throughout Europe, and originated a multitude of singular customs and manners which, though not wholly obsolete, are, now, little understood and less regarded. Many of the reputed Chevaliers of those times were apparently, if not really, the victims of insanity. KNIGHTS-ERRANT (Latin *errans*, wandering) are not wholly the Heroes of Romance. Under the Badge of KNIGHT-ERRANTRY they travelled into foreign lands, and entered into the service of Princes; to aid in righteous wars, of the grounds of which they were ignorant, and to combat tyrants of whom they knew nothing but the name.

CAVALIER (Italian *cavallo*, a horse), is radically equivalent to Chevalier; but neither of these can be properly applied to an Englishman. We have both words from the French, who distinguished the adopted Italian *Cavaliere* from their own *Chevalier*. The former was simply a military Gentleman who served on horseback, but the latter name was associated, in their mind, with the honours of Knighthood. We, too, have preserved this distinction. CAVALRY are the Horsemen of our army. The EQUESTRIAN order, among the Romans, (*Eques*, a horseman,) were, originally, the Cavalry of that nation. A CAVALCADE is a

procession on horseback. To act CAVALIERLY has now its worst application: It is to behave with pride and arrogance. What properly belongs to a Knight is KNIGHTLY.

The Saxon *knapa*, or *knafa*, also signified a Boy; but it does not appear that it was applied to the higher ranks, or such as were *well-born*. It likewise denoted a Servant. The English Orthography became KNAVE; The Miller's servant was called his Knave; and certain multures are still exacted under the name of KNAVESHIP. A *Scildknafa* was he who carried the *shield* of his superior, who was a Knight. The Bag which contained their provisions and other necessities was carried by the *knapa*,—the Knave, or ordinary servant. It was called a KNAPSACK; and is still carried, for the same purpose, by Soldiers when on their march. It is, otherwise, termed a WALLET, (or travelling bag,) which is supposed to be derived from the Saxon *weallian*, to travel. The Knaves on playing cards are the servants of the Kings. The French call them *Valets*, which signify man-servants. We have adopted the term VALET to express that sort of man-servant whose particular business it is to wait upon his Master. The French *Valet* is any male domestic whatever. The English one is a *Valet de Chambre*. Among our ancestors a Manservant of the lowest class,—the attendant on a Yeoman or Commoner,—was termed a VARLET. The word is still a term of reproach. It was once synonymous with Harlot, in the sense of a *hireling*. Services paid with money have ever been considered as degrading to him who performs them. They exclude the idea of *generosity*.—They are *venal* and *mercenary*.

Knave, both as a Boy and as a Servant in their general acceptation, has long been obsolete. Knave is still a Boy, but it is a boy who is wanton, tricky and mischievous. He takes advantage of your ignorance, or plays with your credulity. By an easy transition, Knave is applicable to old as well as to young persons. It then, though still limited to petty crimes, becomes more seriously injurious; for, what was waggishness in the Boy becomes wickedness in the Man. KNAVISH and KNAVISHLY are the adjective and adverb, while the actions are denominated KNAVERY, or KNAVISHNESS. These derivatives sufficiently demonstrate that the denomination *Knave*, had originally been confined to the vulgar;—to that servile class, out of which, according to the opinion of their Masters, no good thing can ever come.

ESQUIRE, from the French *escu*, a shield, was, at one time, synonymous with *scildknafa*. Every Knight was attended by his servant or SQUIRE, who, mounted on horseback like his master, carried his armour and other requisites for the field. This usage of the word is now unknown; but the proprietors of land, sufficient to entitle them to be elected KNIGHTS of the Shire, have always the

addition of Esquire to their names. They are designated, in general, as Squires or Country Squires. The possessors of the superior public offices, such as Mayors of Towns, Sheriffs of Counties, &c. also claim the compellation Esquire; but, generally, the right to this addition is very ill defined. It is, in fact, a mere term of complaisance, for a Knight is the lowest degree of honour that is conferred by Majesty. The address, "To A. B. Esquire," (contractedly Esq.) is given to any man whom we chuse to distinguish from the common mass; and it is seldom refused to any one who has the vanity to assume the title. To SQUIRE is to conduct in public by giving a voluntary attendance on a specific occasion. It is a service rendered to an equal, and, usually, by a Gentleman to a Lady.

The Greek, *pais*, *paidos* signified a Child,—particularly a Boy. It also meant a Servant. PEDAGOGUE is its compound with *agogos*, a leader, (from *ago*, I bring) and signifies a tutor,—one who *educates*, or rather, as we phrase it, who *brings up* a child. The Pedagogues of the Greeks and Romans were slaves,—and were the constant attendants on their young masters, at the same time that they taught them the rudiments of learning. From hence, the words Pedagogue, PEDAGOGICAL (and PEDAGOGY the office) have a contemptuous association with servility. They are of that class of words which should be sparingly used; because their application always conveys an insult. A PEDOBAPTIST is one who advocates the propriety of PEDOBAPTISM, that is, the baptism of Children.

In a consequent sense, the Greek *paideia* signified Instruction or Discipline,—particularly of Children. The Instructors or Teachers, (for they were not all Pedagogues) were termed *Paideytai*. Their learning was held in derision by the Sophists and Philosophers; and, hence, those who put more value upon their learning than it is supposed to be worth, or pretend to more than they possess, are called PEDANTS. This ostentation is PEDANTRY; and the persons so acting are PEDANTIC, or PEDANTICAL. They behave PEDANTICALLY. Our word PAGE has been usually referred to the Greek *pais*. In Old English it signified a Boy and, also, a servant of state in the train of Princes. We have still PAGES of the King's household.

The Saxon *mæg*, or *maga* (for the orthography of that language, as transmitted to us, is very irregular) signified Man in general, like the Latin *homo*, including both sexes and all ages. *Mægthe*, or *mæden*, was an unmarried woman, and, in a consequent sense, a virgin; because, otherwise, she would have acquired a new designation. A fair MAY, in old English, is a beautiful girl. VIRGIN, with us, is confined to the idea of chastity, but the Roman *Virgo* was a young woman in general. Our MAID, or MAIDEN, has the same generality of meaning. We do not always attend to the quality of chastity which is necessarily inherent in the state expressed by the word MAIDENHEAD, or the more modern term

VIRGINITY. VIRGIN is used, adjectively, for VIRGINAL which is in desuetude. MAIDEN and MAIDENLY express the qualities proper to a young woman, without particularizing that of Chastity. The same distinction applies to these Adjectives with respect to their metaphorical usage. Virgin is pure and uncontaminated :— Maiden is new, or what appears for the first time : Virgin-wax, or Virgin-gold, for instance, is that which is freed from all adulteration. The first harangue of a young orator is his Maiden-speech. The word MAIDENS, like damsels, was, formerly, the appellation of those young women of family who, on occasions of ceremony, constituted the train of Ladies of Rank, as their brothers did that of their Lords. Queens and Princesses have still their MAIDS OF HONOUR. MAIDSERVANT implies none of the qualities above mentioned. It is merely a Woman-Servant, formerly termed a HANDMAID.

A LAD is a young man and a LASS is a young woman, but the words are applied only to the common people,—the *leode* of the Saxons. Lads and Lasses are rustics ; they are the SWAINS and the NYMPHS of pastoral Poetry. Son and Swain were once of the same orthography. The Saxon *swein* signified a Lad, or Servant, of the lower orders. The word, however, has not been degraded. They were servants of trust. A Shepherd Swain was he who had the care of the sheep. A BOATSWAIN is an officer in the Navy who has the charge of the boats, sails, rigging, colours, anchors and cables of a ship.

The NYMPHS of the ancients (Greek *nymphē*, a bride) were female divinities who inhabited, and presided over, the different divisions of nature. They were always young and beautiful, but their characters were various, corresponding with the elements in which they lived. The NEREIDS, daughters of Nereus, were the SEA-NYMPHS ; and were sculptured, by some, as riding upon dolphins, and, by others, as having the head and body of a woman and the tail of a fish. These beings are not confined to classic story. The English MERMAIDS (Saxon *mere*, the sea) are equivalent, in every respect, to the NEREIDS. The existence of the latter was seriously believed in by the common people of Greece, as that of the Mermaids still is, by many of the vulgar, in the British Isles. The Sea-nymphs were, otherwise, termed SYRENS, and, by their sweet songs, lured their listeners to destruction. The Mermaids, too, are songsters. They chant the requiem of those bodies that lie buried in the Ocean.

Other divinities, inhabitants of air, of earth, and of fire, have also been termed Nymphs, and to them we shall, afterwards, have occasion to advert ; but those to whom the name has been more especially applied, were rural goddesses,— virgin attendants of Diana, and tutelary deities of mountains, of groves, and of streams. Echo (Greek, *echos*, a sound) was a Nymph of the mountains. We

have adopted the word, distinct from its mythological origin, to denote the reverberation of a sound,—which, in certain situations, we hear repeated, again and again, as the pulses of air rebound from the rocky caverns or other obstacles, with which we are surrounded. To ECHO is to resound,—to repeat the same word, or sound. To RE-ECHO is to return that sound till it reach the ear of the speaker, or the spot from which it first proceeded. The Wood-nymphs were called DRYADS. The Greek *drys*, as well as the Saxon *treow*, signified a tree in general, and particularly the Oak, which, among various nations, has been held sacred, as the monarch of the woods. The DRUIDS, or priests of the Celtic tribes, are said to have had their name from that tree, because they performed their Rites under its shade. The Saxon Christians called them *dryas*, meaning magicians; and the Erse *druidh* has, yet, the same signification. What belongs to their character, but which is now little known, is DRUIDICAL. The Greek DRYADS were immortal, but the HAMADRYADS (*hama*, together) were each attached to a particular tree, with which they were born, in which they lived, and with which they died. The NAIADS (from the Greek *nao*, I flow) were the Nymphs of fountains, lakes and rivers. The Naiad of the stream is represented as reclining at its source and pouring its waters from her urn.

The Latin *filius*, a son, and *filia* a daughter, originate our adjective FILIAL, which expresses the relationship between a child and its parent, at any age. It is the counterpart of Parental. Childish, Boyish, &c. are adjectives which apply merely to the *manners* of these young persons, but Filial continually keeps in view its relation to a Father or Mother. To AFFILIATE is to adopt as one's child,—to put in the situation of a Son or Daughter. AFFILIATION is such an act of adoption, and FILIATION is the state or situation, of being an adopted child. SONSHIP, is literally the situation of being a son, and thus differs from FILIATION, which includes, by its active termination, the idea of making one become so,—that is, by adoption. Filiation is also applicable to both sexes which Sonship is not.

Children of the same parents are, with regard to each other, termed BROTHERS and SISTERS;—Brothers being the males and Sisters the females. Of their etymology we have already spoken in the Introduction. BROTHERLY and SISTERLY are adverbs as well as adjectives. BROTHERHOOD and SISTERHOOD are the respective states, or situations, of Brothers and of Sisters. All these words are used, metaphorically, to express relations that have a similitude to that of Brothers, or of Sisters. It is the same with words derived from the Latin *frater*, a Brother: FRATERNAL is the adjective Brotherly, but has the adverb FRATERNALLY; and FRATERNITY is equivalent to BROTHERHOOD. So-

cieties of men, connected by an equal and common tie, have been termed, indiscriminately, Brotherhoods, or Fraternities: It is so with Freemasons and with Monks.—The members are Brothers; and we may say that all mankind are Brothers, or rather BRETHREN, which latter was the ancient, and therefore is now the *solemn*, plural. BROTHERLINESS is the state of kindness that exists among Brethren. In Law language, sons of the same parents are BROTHERS-GERMAN, or *full* Brothers, (from the Latin *germanus*, of the same *germ* or stock) in opposition to BROTHERS-UTERINE (from *uterus* the womb) who are born of the same mother, but of different fathers.

The French *frere*, a brother, is the origin of the English FRIAR, and its adjective FRIARLY, or FRIARLIKE. During the establishment of the Roman Catholic Religion in this country, Friars were Brotherhoods, or communities of men, who devoted their lives to religious purposes. These Friars were of various orders; were united under different regulations, and had separate designations: such as Augustine Friars; Dominican, or black, or preaching Friars; Franciscan, or grey, or begging Friars, and Carmelites, or white Friars. According to the Rules of the order, some of these bodies lived together in Cloisters, or Convents, therefore termed FRIARIES, while others had no fixed habitations.

In studying the history of those times, we should distinguish between the FRIARS and the MONKS. Monk is from the Greek *monachos*, solitary; because the ancient Monks lived in solitude. They were HERMITS (Greek *eremos*, a wilderness) who withdrew into deserts remote from mankind, and spent their lives in austere practices and religious observances. The hut, or cave, which a Hermit inhabited was called a HERMITAGE. HERMITESS and HERMITICAL are in the Dictionaries. In after times, and among the nations in which Christianity became a part of the law of the land, establishments were formed for those persons, whether male or female, who thus quitted the world to devote themselves to Religion. The buildings which they inhabited, and in which they lived at a common table, were MONASTERIES. Each person had a separate dormitory which was termed a CELL. The revenues of the Monastery, which arose from endowments of land, were the common property of those Monks, who, to distinguish them from the true Monks, were termed CÆNOBITES, a term derived from the Greek *koinos*, common, and *bios*, life. They were also called CONVENTUAL Monks, to distinguish them from the ANCHORETS, or ANACHORETS, (Greek *anachoreo*, I withdraw) who, with the permission of their Abbots, retired into solitude, with an allowance from the Monastery. These, from their more rigid adherence to the duties of abstinence, mortification and prayer, were also termed ASCETICS, from the Greek *askeo*, I exercise. EREMIT and EREMITICAL are, sometimes, written for Hermit and Hermitical.

All human establishments, even those of Religion, are liable to change and decay. The Monks, in process of time, were accused of having become indolent, and of having relaxed from the strictness of discipline on which their orders were originally founded. It was in consequence of the prevalence of this opinion, that, about the beginning of the thirteenth century, those new orders were instituted, which are properly denominated Friars; for, in a general sense, the name, as signifying Brothers, was applicable to Monks of all denominations. The Monks and the Friars were the Establishment and the Methodists of those days. The former, as communities, were rich and powerful:—the latter were poor but in great credit with the multitude. The Monks were often learned:—the Friars were generally illiterate.

Monasteries, as well as Nunneries, are, occasionally, termed CLOISTERS, (from the Latin *claudio*, I shut,) because they were surrounded with walls; and hence those Monks who lived within the Monastery, (for beside the Anachorets some lived on dependent benefices,) were called CLOISTERED Monks. The Cloister was particularly applied to denominate the central square, formed by the surrounding building. Of the cloistered Monks all were not Ecclesiastics. A certain number of LAY-BROTHERS were admitted for the civil services of the Convent. What belongs to the general establishment of a Monastery is called MONASTIC, or MONASTICAL, and has the adverb MONASTICALLY. What belongs to the manners of the individuals is MONKISH, MONKERY and MONKHOOD; words to which Protestants have given a contemptuous signification.

Though Monastery be a general name for such establishments, those which are devoted to the reception of females, or NUNS, are NUNNERIES. Nuns are now *Sisters*,—the spiritual daughters of the Abbess or Mother; but the word was originally applicable to both sexes. In the Italian language, *nonno*, signifies a Grandfather and *nonna* a Grandmother. Monks and Nuns are Fathers and Mothers with respect to the laity. They are brothers and sisters with regard to one another. Monasteries and Nunneries are both termed CONVENTS, from the Latin *convenire*, to come together. Religious meetings not authorized by Law, being usually small, are denoted by the diminutive CONVENTICLE, which is, of course, a term of reproach from the mouths of the dominant party.

The Monastic system is not confined to Christianity; for Monks, both wandering and conventual, abound in all Mahometan nations. In some of these countries they are called DERVISES, and, in other parts, FAKIRS. The former denomination is from the Persic and the latter from the Arabic language, but have the same meaning, that of *mendicants*, alluding to their vow of poverty. The members of a particular order of begging Dervises are termed CALENDERS, from the name of their founder. These may be all considered as varieties of MONACHISM, that is, of the MONACHAL (or Monastic) state.

If, from natural or customary circumstances, we are, when considering any particular object, led to think of another with which it appears to be somehow connected, we say that the two objects have a Relation to each other; that is, (according to the etymology of the word, which we shall afterwards have occasion to notice) we are *referred to*, or *carried back from*, the one thing to the other. This connection is obvious in the cases of Parent and Child, Brother and Sister, &c. and, hence, these have been said to be RELATED to each other. They have been termed RELATIONS or RELATIVES. But there are other Relations beside what we have here mentioned, some of which belong to every society, while others are dependent on the customs and laws of a country. Certain Relations are so by being descended from the same *Forefathers*; and these are said, metaphorically, to have sprung from the same ROOT, STOCK, or STEM; to belong to the same RACE, that is, the same *course*, or *stream of generation*;—to be in the same LINE, or LINEAGE of descendants. Parent and Child, in continued succession, is denominated the DIRECT LINE of descent; but, turning aside to the issue of different children of the same Parents, we perceive other Lines, which are termed *collateral*, or running *by the side* of one another. All, however, because descended from the same parents, are said to be connected by the *ties of blood*. They are BLOOD-RELATIONS, or, (from the Latin *sanguis* blood,) they are CONSANGUINEOUS, or related by CONSANGUINITY.

To those who believe that all mankind have descended from a single pair, the whole of the human race, are, literally, in the relation of Consanguinity. But this RELATIONSHIP has a limited, as well as a general application; it ceases when it is no longer recognized by the laws, or attended to by custom. By our present manners the Relatives by blood are carried to very few degrees; whereas, in patriarchal times, and under feudal governments, the claims of Consanguinity were spread over Tribes and Nations. This remains visible in many of our Surnames, which yet retain patronymic prefixes, or terminations; such as, the Erse MAC; the Norman FITZ (the Russian *Vitch*) and the English SON, all of which have the same signification: The Irish O' is grandson, but has the same consequent meaning, viz. descendant. The laws attend to Consanguinity chiefly with respect to Marriage, which is forbidden within certain degrees. The *direct ascending line* of Consanguinity begins with the Parents,—the Father and Mother. The next degree is the parents of these parents, who are termed GRANDFATHERS and GRANDMOTHERS; and these are denominated, more particularly, the PATERNAL or the MATERNAL GRANDFATHER, or GRANDMOTHER, as the case may be. The third class of Ancestors is the parents of those last mentioned, and are styled GREAT-GRANDFATHERS, or GREAT-GRANDMOTHERS,—paternal, or maternal, as the preceding. A fourth ascent are GREAT-GREAT-GRANDFATHERS, &c. and an additional *great* is all that is requisite to any further retrospect

required. In the same manner, a person's children's children are GRANDCHILDREN,—GRANDSONS, or GRAND-DAUGHTERS; and the succeeding race are GREAT-GRANDCHILDREN,—GREAT-GRANDSONS, or GREAT-GRANDDAUGHTERS, &c. SIRE and GRANDSIRE differ from Father and Grandfather in having less of a literal, or ordinary application. In common life we should hardly say, "this is my Sire," or, "this is my Grandsire;" while "our Sires," or "our Grandsires" appear, on that very account, to be the more appropriate terms when we would apply them, metaphorically, to designate our Ancestors.

The names of the collateral lines, if etymology do not deceive us, have had rather a curious formation. The Latin *Avus*, a Grandfather, had the diminutive *Avunculus*, the Grandfather's son, but confined to the *Maternal* line, while *Amita* was a *Father's* sister: We have taken the words in a more extended sense, in our derivatives UNCLE and AUNT, who are the Brother and Sister of *either* parent. The Brothers and Sisters of a Grandfather, or Grandmother, are GRAND UNCLES and GRAND AUNTS, and so of the higher ascendants: The distinctions of *Maternal* and *Paternal* Uncle, &c. are also preserved. In a similar manner, the Latin *Nepos*, a Grandson and *Neptis* a Granddaughter, originated our NEPHEW and NIECE (formerly spelt *Neipce*,) which now denote, respectively, a Brother's or a Sister's Son and Daughter. GRAND-NEPHEWS and GRAND-NIECES are the Grandchildren of Brothers or of Sisters. The children of brothers, of sisters, or, of brothers and sisters, are, with respect to each other, termed COUSINS; sometimes, FIRST-COUSINS, or COUSINS-GERMAN. The children of COUSINS are SECOND-COUSINS, or COUSINS *once removed*; and a man may have *third*, or even *fourth*, Cousins, provided they be rich enough to induce him to claim kindred. Cousin is derived from *consanguinous*, as denoting alliance by blood: the dropping of the different letters being in consequence of its having passed to us through the medium of the French. Like the words Father, Mother, Brother, &c. the appellation of Cousin is, occasionally, given in a general or metaphorical sense. Kings, for instance, in their diplomatic correspondence, address other independent Sovereigns by the designation of Brothers, and inferior Princes by that of Cousins. Formerly, Cousin was synonymous with Kinsman.

Besides the Relations of blood there are those of AFFINITY, [see AFFIANCE] which, in this application, signifies those Relationships, contracted by marriage, by which the Relatives of the husband, or of the wife, become the Relatives of both. It is hence that we have FATHER-IN-LAW and MOTHER-IN-LAW, for the Father and Mother of one's wife, or husband; and SON-IN-LAW or DAUGHTER-IN-LAW, for the husband, or the wife, of a daughter or son. Thus, also, the wife stands in the relation of SISTER-IN-LAW to the sisters and brothers of her

husband: as they, reciprocally, are SISTERS-IN-LAW and BROTHERS-IN-LAW to her. The same relationship exists between the husband and the brothers, or sisters, of his wife.

There is a species of Affinity, distinct from the preceding, which arises from the espousal of a widow, or of a widower, who has issue of a previous marriage. The new husband is a STEPFATHER, and the new wife is a STEPMOTHER, or (rather obsoletely) STEPDAUGHTER, to the STEPCHILDREN,—the STEPSONS or STEPDAUGHTERS. Children, who have only one common parent, are STEPBROTHERS and STEPSISTERS to each other. They are said to be HALFBLOOD, and are also termed HALFBROTHERS and HALFSISTERS. The preposition STEP, which is used only in these formations, has already been noticed in the Introduction. It occasionally happens that the husband and the wife have, each, two or more families, by as many previous marriages; and, thereby, collect an incongruous assemblage of little Stepbrothers and Stepsisters, with separate kindred and separate interests, seldom favourable to domestic peace. The love of offspring too, naturally stronger in woman, and influencing, in most cases, a feeblér mind, often excites unjust prejudices, and consequent vindictive passions, in the Nursery,—that eternal seat of female power; and, hence, the name of Stepmother, or Stepdame, as well as its synonyme in every language, is associated, sometimes unfairly, with the ideas of unkindness and severity.

Religion has recognized a sort of spiritual Affinity, from the practice of having sponsors at baptism. These sponsors are termed GODFATHERS and GODMOTHERS to the children for whom they undertake to be responsible. The children are their GODSONS and GODDAUGHTERS; and, in the Romish church, a dispensation is necessary before a Godfather, or Godmother can be married to a Goddaughter or Godson. The Saxon *sib* signified *akin*, as it still does in Scotland. A sponsor was called *godsib*, afterwards changed into GOSSIP. Gossips, in former times, were, literally, the joint sponsors for a child. To GOSSIP was to attend a Christening-feast, or GOSSIPING. At present, we use the words, in a general sense, to denote that chit-chat sort of conversation which is usual on such occasions. Gossips are, now, almost synonymous with CRONIES, who amuse one another, in private conferences, with matters of trifling importance, or with tales of petty scandal. The Saxon *runian* was, to speak mysteriously,—to whisper; and, from this source, we have the phrase (now little used) “TO ROUND in one’s ear;” meaning to whisper, or to give private information. The initial C, in Crony, is a contraction of the Saxon prefix *ge*, as explained in the Introduction.

In addition to the divisions abovementioned, there is a nominal Affinity, produced from the circumstance of a Child's being suckled by a woman who is not its mother. The stranger nurse is FOSTERMOTHER to this FOSTERCHILD,—FOSTERSON, or FOSTERDAUGHTER; and her children (or other FOSTERLINGS) are its FOSTERBROTHERS, or FOSTERSISTERS. To FOSTER is, as we shall afterwards shew, etymologically connected with the verb To FEED; but it is limited to the feeding of a child, or, metaphorically, to the rearing of whatever grows, or increases, from such FOSTERAGE. A FOSTERER, or FOSTERFATHER, nourishes and protects the progeny of others. He may rear a seedling plant, or a young animal, to maturity; and, even with regard to the human mind, although he cannot be said to engender feelings in the breast of another person, he may Foster them, by cherishing virtue, or by pampering vice. FOSTERDAM is properly applied to an animal nurse. The man and woman who rear the child of another may be termed its FOSTERPARENTS. New, or compost earth, put round the roots of a plant, for the purpose of forwarding its vegetation, has been called FOSTEREARTH.

FOSTERNURSE, which is used by Shakespeare, has been, mistakenly, condemned as a pleonasm; for the words To FOSTER and To NURSE are not, in all cases, synonymous. Both are applicable to a child, but an old man is Nursed,—not Fostered. To Foster, as already stated, always implies growth, or increase, in the thing fostered: we may Nurse, merely to prevent, or retard decay. A NURSE is, generally speaking, a Foster-mother, and the child is her NURSLING. A woman who brings up a child without suckling it is a DRYNURSE; and WET-NURSE is sometimes written, though more generally understood. A NURSERY is a place appropriated to the rearing of young. It is particularly applicable to that part of a house where children are usually kept, under the care of the NURSERYMAID; as, also, to a plot of ground, employed by the NURSERYMAN in the rearing of seedling shrubs or trees, for the purpose of being transplanted. To NOURISH, To NURTURE, &c. are kindred words to which we must refer.

The relations of Consanguinity are otherwise expressed by the word KIN and its compounds. Blood relations are KINDRED;—they are the KIN of, or AKIN to, one another. KIN applies to those who are descended from the same progenitors; for the German *Kind* signifies a *Child*. With us, the substantive KIND expresses a class, or division; and is applicable to such as are literally, or metaphorically, of the same *origin* or race; and, in this view, is equivalent to the Latin and English GENUS. KINDRED is also used adjectively; for we speak of Kindred minds. Beings of the same *Kind*, or Genus have one general Relationship, and refer to one common ancestor. The HUMANKIND is the *kind* or race of man, as distinguished from that of animals. KIND is also affectionate,

and **KINDNESS** is marked affection: to such a degree as might be expected among **KINSMEN**, or **KINSWOMEN**. To receive a man **KINDLY**, is to hail him as a relative. **KINDLY** is used also as an adjective, in which case, it is equivalent to **KINDLIKE**. **UNKIND**, **UNKINDLY** and **UNKINDNESS**, express the opposite qualities. **Kinsmen** and **Kinswomen** have the common denomination of **KINSFOLK**, from **FOLK** which, though now little used, was once our only word for people. **FOLK-MOTE**, among the Saxons was a popular meeting. In old English, **To KINDLE** was to bring forth young, and was applied to animals.

The Latin *genus* (from *genere*, to beget, or bring forth,) signified an offspring, or kindred. It had various compounds, many of which have been incorporated into our language. With us, **GENUS** is *kind*, as denoting a particular class, or division, of objects, viewed as akin to one another, and, consequently, as distinguished from other collections of beings. It differs from *kind* in being used more abstractedly; for it is never applied to the affections of the mind, as is the case of *kindness*, &c. It is particularly used by Naturalists, in their artificial arrangements, where it preserves its Latin plural **GENERA**. They speak of a **GENUS**, or of the different **GENERA** of plants, or of animals, meaning one or several of those divisions of vegetable or animal nature, the species of which are supposed, metaphorically, to be *akin* to each other. The adjective is **GENERIC** or **GENERICAL**, and the adverb is **GENERALLY**. The Generic characteristics of a plant, for instance, are the marks by which we determine that it belongs to, or should be arranged among, a particular assortment or Genus. Those **Genera** which are found originally existing, in any particular country, are said to be **INDIGENOUS** to that country; in opposition to such as have been carried or transplanted thither, from other parts of the world: The latter are termed **EXOTIC**, or substantively, **EXOTICS**, from a Greek word signifying without or foreign.

GENERAL and **GENERALLY** differ from **Generic** and **Generically** in this, that the latter are confined to the sciences, while the former express what is common to all the individuals of any class, genus, kind, or assortment of objects or actions, whatever they may be: Thus, we speak of the **General** tenour of a man's conduct; meaning some uniform line, or connexion, by which all his actions are, apparently, linked together. **General** is also opposed to individual; and, hence, what is common to the *far greater part* of any collection of things or of actions, is said to belong to them **Generally**, though there may be many individual exceptions. It is this view of the word **General** which is taken substantively when we speak of "things in *general*." The same idea is also retained in the words **GENERALITY**, **GENERALTY** or **GENERALNESS**. The **Generality** of men is the far greater number, though the proportion is indefinite. **Generalness** is now obsolete, and, when, used was applicable to actions,—not to things. In the

army, Regiments or Battalions of men have each their Colonel with his subordinate Officers. An army is made up of several regiments, the common Commander of which is termed a GENERAL :—but this is not the place for an account of the different naval and military designations.

Though the word Genus is thus distinguished from Kind, it has derivatives equally expressive of the feelings of benevolence. GENEROUS and GENEROUSLY denote kindness of nature, They are applied to actions which spring from a disposition ready to confer unsolicited benefits. This disposition is termed GENEROSITY. UNGENEROUS and UNGENEROUSLY mark the contrary quality. The Latin *gens* (with its plural *gentes*) did not differ essentially from Genus. Like the latter it also signified a Nation or Tribe; and to this meaning its derivatives always refer. The quality of GENTLENESS, as expressed by the words GENTLE and GENTLY, is that of *kindness* of disposition and of manners. It is the sympathy of the members of the Family, or Tribe, for each other, as distinguished from the chilling apathy, or the rude hand, of the stranger; characterized by the epithets of UNGENTLE, UNGENTLY and UNGENTLENESS. Metaphorically, every thing is Gentle which is calm and soothing, either to the body or to the mind. We speak of a Gentle motion, or of a Gentle slumber.

In ages more chivalrous than the present, a GENTLEMAN was not merely a *Man of Family*, as the word literally imports: While he boasted of the valour which ennobled the Founder of his House, he forgot not the hospitable virtues and suavity of manners, which had descended to him, through the whole line of his ancestors. It is hence that we still speak of GENTLEMANLY, or GENTLEMANLIKE manners; and use the words GENTILITY or GENTEELNESS, GENTEEL and GENTEELLY, as expressive of more benevolence and kindness than is associated with the habits of the Vulgar. UNGENTEEL and UNGENTLEMANLY, or UNGENTLEMANLIKE are occasionally used. GENTLEWOMAN is grown obsolete, being superseded by the word Lady; and GENTRY is, now, more particularly applicable to the second class than to the Nobility of the land.

In old Law writs and in Heraldic distinctions, a Freeman, or Man of Family, was designated by the general term Gentleman, if he had no higher title of honour to plead. When the mass of mankind were slaves, a Gentleman was free; and he alone could aspire to those honours and advantages which were purchased by prowess, or acquired by learning. It was for a Lord, and not for a Serf of the soil, to preserve a Record of his progenitors; which, by exaggerating their virtues, made him proud of his race, and persuaded him that a more generous fluid circulated in his veins than the blood which animated the common herd of mankind. Such a Record is termed a GENEALOGY, from the

Greek, *genos*, a genus, or family, and *logos* a discourse. This account is, generally, a sort of Table, formed by little circles, containing the names of all the ancestors, and of the principal collateral branches, of the Family, linked together so as to denote descent and affinity; beginning with the earliest known ancestor and spreading over his posterity. The whole is termed a **GENEALOGICAL TREE**, the constructor of which is a **GENEALOGIST**.

PEDIGREE (formerly **PEDEGREE**) is from the French *degré*, a stair, with a prefix which is said to be a contraction from *pere*, a Father, or Ancestor. It is consonant with the metaphor, that the generations of mankind come down from Father to Son, from Son to Grandson, &c. through a line of progeny, continued like the degrees, or steps, of a ladder. To count one's Pedigree is to ascend this ladder, and to mark the **ASCENDANTS**, or Fathers, one by one, until we arrive at the top, which terminates with him who is considered as the Founder of the House. Genealogy is, properly, the reverse. It is a history of **DESCENT**,—of the **DESCENDANTS**, or children, springing from one common Ancestor; not terminating in an individual, but spreading like branches from the stem of a Tree: which branches may shoot out new ramifications, in unlimited succession. Every branch is a **FAMILY**, and the whole is a **TRIBE** or **NATION**:—But to some of the words here introduced we shall have occasion to recur.

The Latin *ingenuus* expressed all the qualities which belong to a Gentleman. It was nobleness of birth, as well as kind and generous. **INGENUOUS**, **INGENUOUSLY** and **INGENUOUSNESS** are, in modern English, confined to the idea of candour, or openness of character and manners, in opposition to the servile vices of deceit and meanness. Among our older writers, *Ingenuous* signified *well-born*; but this usage is now obsolete. **DISINGENUOUS**, **DISINGENUOUSLY**, and **DISINGENUOUSNESS**, are the opposite.

GENUINE, **GENUINELY** and **GENUINENESS** are applied to those persons, or things, which are literally, or metaphorically, of the Genus, Race, or Kind, which they profess to be; as opposed to bastard, or spurious;—true and unmixed in contradistinction to counterfeit and adulterate. Compounded with the Greek *homos*, alike, and *heteros*, another, or different, we have **HOMOGENEOUS**, signifying that the thing of which we speak is composed of parts that are all of the same Genus or kind; and also **HETEROGENEOUS**, purporting that it is composed of various materials. These words have been written **HOMOGENEAL** and **HETEROGENEAL**. **HOMOGENEALNESS**, **HOMOGENEOUSNESS** and **HOMOGENEITY** have all been used, according to the fancy of the writer, to express similitude of principles or of component parts, and **HETEROGENEALNESS**, **HETEROGENEOUSNESS** and **HETEROGENEITY**, for the contrary. **HOMOGENY**, for joint nature, may be found in the Dictionaries, if any Author shall have occasion to revive the word

Homogeneous and Heterogeneous are applicable solely to inanimate objects. When we compare the qualities of different minds we call them CONGENIAL, or UNCONGENIAL. That which produces pleasure, or advantage, to the race or kind is called GENIAL, which has the adverb GENIALLY. It is hence that we speak of Genial and of UNGENIAL seasons.

Animals continue their Race by what is called GENERATION. They GENERATE, or beget their kind, by virtue of a GENERATIVE power, and the successive GENERATORS are (by their descendants or PROGENY) termed PROGENITORS. PRIMOGENITURE is the state of being the *first-born* of the Parents. PRIMOGENITIVE, its adjective, is obsolete. A GENERATION is used to denote any single brood or family, produced by the same Father and Mother: and, when we survey this family, as passing over the various stages of Life, from the cradle to the grave, the whole period of their existence is also called a GENERATION. "One Generation cometh and another goeth."—Such is the history of Man.

To DEGENERATE is to fall from, or to lose, the valuable properties that belong to the *genus* or *kind*. Such falling off is DEGENERATION, producing the state of DEGENERACY,—formerly DEGENERATENESS. DEGENERATE and DEGENERATELY are the modern adjective and adverb, in place of DEGENEROUS and DEGENEROUSLY. To REGENERATE is to reproduce. REGENERATION is the action; REGENERATENESS the state, and REGENERATE the adjective. In the language of Theology, Man is degenerate: He has fallen from the state in which he was created; and must be Regenerated, or "*born again*," before he can enter into the Kingdom of Heaven. In this view, REGENERATION is the work of the Holy Spirit, which has not influenced the hearts of the UNREGENERATE.

Though the human race, as a whole, is comprehended under one Genus, expressed by the word MANKIND, yet Nations, Families, and Individuals, have ever boasted of finer forms and nobler minds than were possessed by those by whom they were surrounded. With respect to stature, strength and sculptural symmetry, the distinction between tribe and tribe is sufficiently apparent; but the causes of the growth of mental power escape the eye of the observer. We perceive the energy which is exerted, without being able to discriminate between what has resulted from fostering circumstances and what was latent in the germ. Nevertheless, this latent power, or superior susceptibility of improvement in certain minds over others, has been acknowledged from the most remote antiquity. The natural equality of the human mind is a doctrine of modern times. This latent power, thus varying with every individual, is termed his nature, and, when observable by his actions, it is called the original *bent* or inclination of his mind. When this bent distinguishes him from others, by a

more rapid acquirement of those qualities which society applauds, it is denominated GENIUS. He who discovers useful principles, or forms new and agreeable combinations, in any of the arts or sciences, is thereby recognized as A MAN OF GENIUS. He is ranked among those GENIUSES who command admiration. If we would mark the species, we say that he has a Genius for Music, or for Poetry ;—or that he has a Musical Genius, or a Poetical Genius, &c. When applied to general objects, Genius, is their peculiar nature, or distinguishing characteristic. It is hence that we speak of the Genius of a language, or of the Genius of a Nation.

From the foregoing remarks it appears that the title of Genius must be particularly awarded to the Inventor. It is he who is termed INGENIOUS ; and we say that he works INGENIOUSLY whether his INGENUITY be exerted for the advantage or disadvantage of the world. INGENUITY was formerly used for INGENUOUSNESS, and INGENIOUSNESS for *Ingenuity*. INGENITE, for innate should be confined to Glossaries. An ENGINE, in its literal sense, is a mechanical Invention, used as an instrument to produce a certain effect. He who directs the application of ENGINES is an ENGINEER. The CORPS OF ENGINEERS, in the army, direct the machinery of War, in the attack and defence of fortified places. ENGINERY is a collection of Engines for a specific purpose. It has also been used by some for the science of ENGINEERING.

The Polytheism of the ancients not only gave a divinity to every portion of Nature, but deified abstractions. Among the Greeks and Romans, there were no inanimate powers, such as Attraction, Repulsion and Chemical Affinity. Every action and every thought proceeded from the direct impulse of the Gods. Every Nation,—every City,—every Family,—had its tutelary Divinity : and even every Individual had his guardian GENIUS, who watched over his Fate and directed his actions, from the moment of his birth to the hour of his dissolution. There were likewise malignant GENII who superintended the misfortunes which were decreed by Destiny :—"I am thy evil Genius," said the Spectre to Brutus, "I will meet thee again at Philippi."

GENDER is Genus, or kind, but limited to sexual distinction. The masculine and feminine Genders are equivalent to the male and female Sexes. Grammarians speak of the Gender of words ; but for those, as well as for the word GENITIVE, we must refer to the INTRODUCTION. To ENGENDER is to beget young.

SEX, from the Latin *secare*, to cut, or divide, is merely *division*, but with this orthography, it is limited to the obvious division of animals into male and female. The Botanists of the Linnean School, indeed, speak of male and female flowers ; but this SEXUAL system is solely to serve the purposes of their classification. The language does not pass the boundaries of the science, for the analogies on

which it is founded are too slight and disjointed to swim on the current of ordinary life. Lady Macbeth wishes to be UNSEXED,—to become a man, on the supposition that the male is more cruel than the female. Though the spelling Sex has been long fixed, as following the Latin *sexus*, our early writers often wrote SECT, and thereby gave occasion to ambiguity. SECT is also a division or separation, and is used, literally, by Shakespear for a scion or *cut* of a Tree, but it is now applied principally to the separations among bodies of men, on account of Religious Creeds. That congregation which separates from the established Religion of the country is a SECT, or SECTARY. A member of a Sect is a SECTARIAN, which has also been written SECTARY and SECTATOR. SECTARIANISM is the general name for such divisions. The words have, likewise, been applied to other differences of opinion, when the votaries of any class of separatists are numerous enough to attract attention; and it is thus that we speak of the various Sects of Philosophy. SECTION, DISSECTION, &c., are of kindred origin, but we must, for the present, defer their explanation, lest we be led too far from the path which we have chosen.

The Latin *benignus* and *malignus* are compounds of *bonus*, (once *benus*) good, and *malus*, evil, with *gnus*, a contraction of *genus*. They express good and evil nature, and are rendered into English by the adjectives BENIGN and MALIGN; having the adverbs BENIGNLY and MALIGNLY, and the abstract nouns BENIGNITY and MALIGNITY. The words ought to be confined to the nature of the being to whom they are applied; for the actions, disregarding the unalterable disposition of mind in the agent, are termed Beneficent or Maleficent. A man may confer a benefit, or inflict a punishment, without being permanently imbued with good, or evil, inclinations; or, he may possess the dispositions without their being called into action. MALIGNITY, however, has acquired, with us, an active signification, and, often, stands for what we should have termed Maleficence. To MALIGN is an active verb;—it is to produce evil, but, especially, by those underhand means which demonstrate depravity of heart. In this active application, we have MALIGNANT, MALIGNANTLY, and MALIGNANCY. They express the quality of actions which proceed from a wicked mind.

A contraction, similar to that above mentioned, is found in the word PREGNANT and its compounds. Pregnant is from the Latin *prægnans*, (*prægenans*), and denotes containing young. A Pregnant woman is one who is with child. She is in a state of PREGNANCY; a state which exists from the moment of conception to that of PARTURITION, (Latin, *parturire*) or bringing forth. To IMPREGNATE is to cause Pregnancy: it is IMPREGNATION. UNIMPREGNATED is sometimes written, to state that there is no Impregnation when it

might have been expected. All these words are used, figuratively, to denote the being filled with something which is ripening for delivery. — A mind may be Pregnant with ideas; or, it may be Impregnated with the seeds of vice, or of virtue. The adverb PREGNANTLY, signifying *fully*, is now obsolete. To IMPREGN, for to Impregnate, has been written by the Poets,—probably for the sake of their numbers. It may be proper, in this place, for the purpose of discrimination, to notice the adjective IMPREGNABLE, though we shall again have occasion to mention it, when we treat of APPREHEND, COMPREHEND, &c. with which, having the same origin, (Latin *prehendo*, I take,) it is more particularly connected. In its ordinary acceptation, it is a term of war. The French have *prenable* as well as *imprenable*; but the English have contented themselves with the negative. We say that a city is Impregnable, when we believe that it cannot be taken. It is IMPREGNABLY fortified. The idea of a fortress is always preserved in the metaphorical applications.

CONCEPTION is the beginning of Pregnancy,—the consequence of Impregnation, from the Latin *concupere*. Its Etymology will be best explained when we treat of its other applications, along with EXCEPTION, RECEPTION, &c. to which it is allied. To CONCEIVE is to become pregnant, either as to matter or mind. It is the internal production of what is afterwards to be *brought forth*. A child is conceived and afterwards born. We conceive our thoughts before we give them to the world. The Conceptions of the mind are, metaphorically, the children of thought, and, like these, they may be said to be *false* or *true*. A FALSE CONCEPTION, in Physics, is that from which a child could never be perfected or matured. In Logic, it is a crude idea which cannot be expressed so as to be understood. The following kindred words are solely applicable to the mind:—

Whatever idea we understand, or comprehend, we pronounce to be CONCEIVABLE: when we cannot comprehend it, we say that it is INCONCEIVABLE. CONCEIVABLY and INCONCEIVABLY are the adverbs, and the Dictionaries have CONCEIVER, CONCEIVABLENESS, and INCONCEIVABLENESS, which need no explanation. UNCONCEIVABLE, UNCONCEIVABLY and UNCONCEIVABLENESS, are merely a varied Orthography of *un* for *in*. UNCONCEIVED is *not* CONCEIVED. CONCEPTIVE, CONCEPTIBLE and INCONCEPTIBLE are obsolete. To Conceive a thing and to imagine it to be different from what it is, is To MISCONCEIVE. It is a MISCONCEPTION. Thoughts, or opinions, that have passed in the mind, or been held, previous to a particular time of which we speak, are PRECONCEPTIONS. They are said to be PRECONCEIVED ideas or notions. To PRECONCEIVE is usually marked in the Dictionaries as an active verb, though it cannot be used except in the past tenses.

A marked idea, which we now call a Conception, was once termed a CONCEPT and, afterwards, a CONCEIT; and To CONCEIT was to Conceive. Concept has

been long out of use, and Conceit has acquired a separate application. A Conceit is, now, a peculiar Conception,—a favorite but useless notion, which we should not have supposed likely to have entered into another mind. When it appears to originate from a bias of the intellect towards insanity, it excites our pity;—when from vanity, our contempt. The word is more generally understood in the latter sense. Conceits are the children of the brain of a doating parent. To be CONCEITED is to be opinionative,—to indulge opinions which seem, to others, to be foolishly adopted and stubbornly retained.

When Conceits appear to originate from some peculiarity of organization, they are more properly denominated WHIMS, or WHIMSIES, (from the Saxon *hwem*, a corner, or point,) as being, metaphorically, occasioned by particular corners, in the interior of the skull different from what are to be found in other men, and to which vibrations of the brain are supposed to be directed. He who has such peculiar notions is said to be WHIMSICAL.—He acts WHIMSICALLY, or has fits of WHIMSICALNESS.—His head is full of CROTCHETS, that is, of *little crooks*. His Skull is CRACKED, or CRAZED. He is CRACKBRAINED, SHATTERBRAINED or SHATTERPATED. These, with other expressions of a similar purport, will come again under our review.

The BRAIN is, apparently, a soft whitish pulp. It fills the cavity of the SKULL, (or bony shell of the head,) which is therefore, sometimes, called the BRAINPAN. The hypothesis that this vibratory substance is the substratum of thought,—the seat of the soul,—with the consequent belief that the interior hollows of the Skull are either causes or indications of differences in the dispositions of men, (call them Whims, Humours, Temperaments, or what we will,) is not peculiar to the Materialists of modern times. It is but lately, however, that the examination of the external protuberances of the head, (which are supposed to correspond with the Brain within,) with a view to ascertain their connection with the character of the individual, has been raised to the rank of a science. It is termed CRANIOLOGY, from the Greek *kranion*, a skull. In a popular sense, the SKULL, or SCULL, (for the orthography is used indifferently,) is taken to denote the whole of the bones of the head; and Anatomists have, for the sake of distinction, adopted the word CRANIUM, [*vide* CROWN] to denote that part only which covers the Brain,—the SKULLCAP. PERICRANIUM is the scientific name of a membrane which surrounds and adheres to the Cranium; but the whole of the outward covering, including the skin and hair, is commonly denominated the SCALP. To SCALP is to separate the Scalp from the Skull. Scalp and Skull are often confounded, especially by our old writers. The reason is that they are etymologically the same, as we shall see under the word SHELL. Both are shells, or coverings; but, in correct modern usage, the Skull is the covering of the Brain, and the Scalp is the covering of the Skull.

The Brain, being thus considered as the organ of thought, naturally becomes the representative of Mind, and the properties of the visible substance are transferred, by analogy, to that which is unseen. It is hence that a foolish man is said *to want* Brains, or to be **BRAINLESS**, **SHALLOWBRAINED**, &c. A choleric person is **HOTBRAINED**, and he who is unsettled, or flighty, in his disposition is **HAREBRAINED**. *To plague, to beat, or to puzzle* one's Brains, is to reflect much upon a subject without being able to come to an issue. To **BRAIN** is to break a person's skull, *to dash out* his Brains. **BRAINSICKNESS** and **BRAINFEVER** are old names for what Physicians term **PHRENITIS**, or Inflammation of the Brain.—Phrenitis is from the Greek *phren*, the mind, from which we have other derivatives. Diseases of the Brain are usually understood to produce Mental Derangement. A man is termed **BRAINISH**, **BRAINSICK**, **FRENETIC**, or **PHRENETIC**, when he is liable to frequent fits of Phrenzy. **PHRENZY**, **PHRENSY**, **FRENZY**, or **FRENSY**, (for the orthography has, yet, all these variations,) is furious Insanity. **FRANTIC** and **FRANTICLY** are from the same source, but less necessarily connected with permanent disease. A Person may be Frantic with joy or with sorrow; and may behave Franticly, as if the mind were in a state of **FRANTICNESS**, or Frenzy. We shall not at present attempt to discriminate between the different forms of Insanity; for our digression is already too long, and we must return.

The slighter aberrations of intellect, or what are termed **VAGARIES** of the mind, (Latin *vagare*, to wander,) have been attributed to certain Conceptions, or Breedings, in the Brain. The head becomes filled with **MAGGOTS**, which, after undergoing their natural transformations, appear in strange *flights*, or extravagancies of conduct. This is a state of **MAGGOTTINESS**. The Person is **MAGGOTTY**. The metaphor is not peculiar to the English: the Germans say that "he has crickets in his head," and the Scotch that "he has bees under his bonnet." Both these genera of insects are produced from Maggots.

In the literal usage, Maggots are worms, but all worms are not Maggots; for the latter appellation belongs, appropriately, to those worms which become afterwards metamorphosed into other forms of being: and, frequently, according to our several prejudices, we see the most beautiful winged insects arise from the, apparently, lifeless bodies of the most disgusting reptiles in nature. The **CATERPILLARS**, which strip the leaves of the herbs and trees in our gardens and orchards, present well known instances of these transformations. The creeping creature, after committing its devastation, seeks a retreat, where it lies down motionless;—its skin hardens into a crust, and life appears to be extinguished. In time, however, the inert mass becomes again animated: a **BUTTERFLY** bursts from the shell, and, with all its gaudy colours, flutters in the sun. The eggs of this fly grow into new Caterpillars, and, thus, perpetuate the circle of

existence. The periods and modes of these metamorphoses vary with the Species; and their description forms a part of the Science of Entomology. In that Science, what, in common language, are termed Maggots, Caterpillars, Grubworms, &c. (according to our usual distinctions,) have the general name of *LARVÆ*, having the singular *LARVA*, from the Latin *larva*, a disguise. Their succeeding transformation has been termed the *PUPA*, or *NYMPH*, state. The young flies, in this state of existence, are *PUPÆ*, or *NYMPHS*. The shells of the Butterfly tribe are, many of them, of a yellow colour; and, hence, the worm, in its *Pupa*, or *Nymph* state, has been called an *AURELIA*, from the Latin *aurum* gold; and a *CHRYsalis*, from the Greek *chrysos*, another name for the same metal.

Maggots, in popular language, differ from Caterpillars, Grubworms, &c. in being applied to denominate the smaller species of *Larvæ*. The word is a diminutive of the Saxon *maga*. In that language they were also termed *mæds*, as they still are in Scotland. The connection of these names with the scientific appellations *Pupa* and *Nymph* will be readily discerned, by referring to the words *PUPIL*, *MAID*, and *NYMPH*, already explained. The Insect, in all its previous stages, has always been considered as the embryo of a future brood. The Saxon *mæds* were the *Larvæ* of smaller flies: and the word *MOTH*, which comes from this origin, is, in common usage, the name of the insect both in its *Larva* and winged state. Naturalists include all night-flies under the title of *Moth*; but the House-moth, which wheels round the flame of our candles, approaching in a spiral until it is burnt to death, is what is most generally known by the name of *Moth*. Its Maggot feeds on woollen clothes, which are then said to be *MOTH-EATEN*. The Latin *papilio*, a butterfly, has furnished the Botanists with the Adjective *PAPILIONACEOUS*, by which they designate those flowers which have a resemblance to Butterflies.

The Latin *genere*, to beget, with its participle *genitus*, begotten, had many kindred words from which we have formed derivatives. *Nasci*, to be born, and the participle *natus*, born, were, originally, *gnasci*, and *gnatus*; and, from these sources, the Romans had *gens* and *natio*, both denoting a brood, or family, and, in a consequent sense, a Tribe or *NATION*. From *gens* we have *GENTILES*, with a peculiar application. It was used by the early Christians to signify the Nations, as distinguished from the chosen people of God. *JEW* and *GENTILE* were opposing terms; and the latter word is still confined to this particular usage.

A *Nation*, with us, is a collection of families, connected under one head, or government. It is understood that these families speak the same language; that they have similar customs and manners, and one general interest, distin-

guishable from the Nations around them. When such is not the case, although the whole be united under one government, the divisions of the Nation are called TRIBES, a name which we shall again have occasion to notice. The distinguishing characteristics of a Nation are termed NATIONAL, which has the adverb NATIONALLY. What refers to the whole Nation is NATIONALTY, or NATIONALNESS. The reciprocal intercourse between Nations is INTERNATIONAL.

The individuals of a Nation are NATIVES, that is, born (Latin *natus*,) on the soil, which is the place of their NATIVITY, or Birth,—their NATIVE Land. Birth and Nativity differ in this, that the latter cannot be used adjectively, so as to form compound words. We speak of a man's Birth-day, but we must say 'the day of his Nativity.' NATAL is equivalent to Birth in this adjective sense. The Natal hour, for instance, is the *Birth-hour*, or hour of Nativity. Ideas which are supposed to exist within us from the moment of our Birth, in opposition to what we acquire through the medium of our senses, have been termed INNATE, that is INBORN, of which INNATENESS is the abstract substantive. NASCENT is in the act of being born,—springing into existence.

The whole collection of Inborn qualities and powers of a being constitutes its NATURE. They are its NATURAL characteristics, by which it NATURALLY acts, or by which we discriminate between it and other beings. The opposites are UNNATURAL and UNNATURALLY. We say that a man has GOODNATURE, or ILLNATURE; that he is GOODNATURED, or ILLNATURED; or, that he behaves GOODNATUREDLY, or ILLNATUREDLY, according as he is kind, or unkind, in his conduct. DISNATURED, signifying destitute of Natural feelings, is obsolete. NATURALNESS and UNNATURALNESS have been used to express the opposite states, consequent upon following or discarding Nature.

The adjectives Natural and Native are sometimes confounded. Natural is, properly, contrasted with Artificial, as the works of Nature are with those of Art. Native is directly opposed to what is Foreign:—what is raised at home in contradistinction to what is brought from another country. Indigenous and Exotic are corresponding terms, but limited to the Science of Natural History. It is by a metaphorical approximation that words, usually different in their application, become synonymous. When the mind is considered as a Soil, capable of cultivation, we may either distinguish its Natural productions from those that are Artificially acquired; or, we may separate what are of Native growth from the Exotics of a foreign land. The adjective FOREIGN, conformably with its derivation, (Latin *foris*, out of doors,) designates every thing that has been produced beyond the circle of which we speak. It is, consequently, opposed to Native when we are speaking of a Nation, and to Domestic when we allude to a Family. The substantive FOREIGNER is applied only to human beings, and denotes a person born in another country and under another government. A

Foreigner, residing in Britain, is debarred from certain privileges which belong to Native subjects, unless he be NATURALIZED by an act of Parliament, called, therefore, an act of NATURALIZATION. Without this, he is an Alien, and may be sent out of the country under the provisions of the Alien Act.

When we speak of the Nature of a Being, it is obvious that the word Nature must express very different properties, according to the species of being to which it is applied. The Nature, for instance, of an animal, or, of a vegetable, is merely an abstract name for the assemblage of qualities which are supposed to be inherent in, and inseparable from, the animal, or the vegetable, of which we speak. Whatever of these qualities are known to the speaker constitute the idea in his mind when he utters the word Nature. If he know but little of those qualities his idea will be proportionally vague and indefinite. If he know nothing at all, he pronounces what, to him at least, is an unmeaning sound. Where knowledge ends, however, imagination begins. From the individual we mount to the species and from the species to the genus, till we are lost in speculations concerning the Nature of the human mind, of other minds, of matter and of the Universe. By a bold abstraction, we come, at last, to personify the illimitable compound of individual existences, and to talk of NATURE *herself*, as the *Genitrix*, or mother, of all the productions and changes of the visible world. In this extended sense, we speak of the Laws of Nature. Those laws are supposed to be, generally, uniform and unchanging. The Power capable of producing a change in those laws (as well as the change itself,) is termed SUPERNATURAL. It works SUPERNATURALLY, or MIRACULOUSLY. When the change excites astonishment, it is said to be MIRACULOUS. It is a MIRACLE, (from the Latin *mirari*, to wonder) for we wonder at the MIRACULOUSNESS of the event. He who examines and studies the operations of Nature is a NATURALIST, or NATURAL PHILOSOPHER. An account of the result of his studies is NATURAL HISTORY. Under the word KIND, we mentioned that, in some cases, it was synonymous with Nature. The truth is, that they originate from the same source, and that their now varied usage is wholly modern. KIND was once an allegorical personage, who performed the part of NATURE in the mongrel-religious dramas of our ancestors.

When we apply the word Natural to the talents or abilities of men, we contrast the qualities which are given by Nature with those endowments which are afterwards acquired. A man is said to have strong Natural parts, when we perceive talents without his having had the ordinary means of information. But the complete want of improvement, when he has had those means, warrants us in drawing the conclusion that he does not possess the faculty of profiting from circumstances and instruction; and it is, hence, that when a man remains,

through life, as if he were a child, or when it appears to us that he will so remain, we call him a NATURAL. He is a simpleton, in the extreme sense of the word,—a born fool. The word IDIOT has the same signification, except that it is more extended in its usage, and occasionally a term of reproach. It is from the Greek *idiotes*, rude and ignorant. Vacancy of mind, so as to be incapable of attending to the actions of ordinary life, is a state of IDIOCY, or IDIOTISM. The words are sometimes written IDEOT, IDEOCY, and IDEOTISM. It does not appear that *idiotes* was ever used by the Greeks to denote a man who was, by Nature, deficient in understanding. He was a *private* person (*idios*, private,)—one of the common people and, consequently, unlearned. Accordingly when speaking of a foreign tongue, we talk of its IDIOTISMS, or peculiarities, in a sense synonymous with vulgarisms. They are the common phrases, or IDIOMS of the language; which, on account of some metaphorical allusions not easily reconcilable with the habits of another tongue, present difficulties in the translation. The phrases are said to be IDIOMATIC, or IDIOMATICAL.

The Greek *physis*, nature, (derived likewise, from the ideas of generation and birth,) is the source of several words in our language. These are chiefly scientific; thus filling a different department from what we have just explained. In former times, the Naturalist was less accustomed than now to the generalizations of science. He pursued his studies and reiterated his experiments with a more immediate view to their practical application. Plants were arranged and discriminated, macerated and distilled, for the sake of their medical virtues; and the furnace of the chemist was kept glowing in the search for the *Elixir vitæ*, and the philosopher's stone, by which human life was expected to be interminably prolonged, and its pleasures indefinitely multiplied. The Naturalist, or PHYSICIAN, (for this was the name which he assumed,) was in many respects different from the Physician of our times. Like the present he professed to cure diseases, by the administration of pills and potions; but the division of labour, which now prevails, has freed the modern practitioner from many studies and manipulations which were, once, the necessary adjuncts of his art. The Physician of the present day, unless, which seldom happens, he be daring enough to set up a system of his own, trusts to the dogmas of some celebrated Theorist with regard to the symptoms of diseases and the powers of his medicines; but the medicines themselves, after being imported by the Merchant, reared by the Herbalist, or prepared by the Chemist, are compounded and sold in the shop of the Apothecary. The Physician of old personally culled his simples and elaborated his compounds. He was Botanist, Chemist and Apothecary, and, in addition to these, he had to study the science of Astronomy, so that he might gather his plants under the proper phases of the moon, and discover her influ-

ence, in conjunction with that of the other planets, on the body of man, and on the critical periods of disease. Often, perhaps too often, discarding the prescriptions of his predecessors, he made experiments, with favorite medicines, on the constitutions of his patients; and, calculating the balance between success and failure, had, occasionally, the good fortune to hit upon a *NOSTRUM*, (Latin *nostrum*, my own,) the composition of which he kept a secret from the world, in order that, by the monopoly of its sale, he might fill his pocket and raise his fame. It was not unfrequently, a *PANACEA*, (Greek *pan*, all, and *akeomai*, I cure,) an universal Medicine. This practice has now got into disrepute. He who pretends to have gained his knowledge from his personal experiments on the effects of his medicines is termed an *EMPIRIC*. His practice is said to be *EMPIRICAL*, and his science *EMPIRICISM* (from the Greek *empeirao*, I try). The advertiser of *Nostrums* is called a *QUACK*, or *QUACK DOCTOR*, and his profession is *QUACKERY*, [See *CHARLATAN*.] The title of *DOCTOR*, (Latin *doctus*, learned,) was given to the ancient as well as to the modern Physician. The only difference is, that it was then bestowed by the suffrage of the people, whereas it is, now, conferred, by Universities, upon those who, after examination, are found to possess the requisite portion of knowledge, or, (according to the regulations of some of the seats of learning,) are able to compensate for the deficiency with money. As a prefix to a name, it is contracted into *DR.* as *Master* is into *MR.* It is an honorary designation to other professions as well as to that of Medicine. There are *DOCTORS OF LAWS* and *DOCTORS OF DIVINITY*.

That branch of the healing art which requires manual operation, such as bone-setting, amputation of limbs, &c., is termed *SURGERY*. The operator is a *SURGEON*. He performs a *SURGICAL* operation. The old orthography was *CHIRURGERY*, *CHIRURGEON*, and *CHIRURGICAL*, the words being formed from the Greek *cheir*, the hand, and *ergon*, work. A Physician, properly so called, has now nothing to do with Surgery. It is chiefly through the medium of the stomach that he performs his operations on the human frame. His Drugs are called *PHYSIC*, which is also a name for the medical art. To administer these drugs to a patient is *TO PHYSIC* him. In a popular sense, to *Physic* is to produce an evacuation of the bowels. The art which teaches the composition of Medicines is called *PHARMACY*, and a book containing rules for these *PHARMACEUTICAL* preparations, is a *PHARMACOPŒIA*; from the Greek *pharmakon*, a remedy, and *poiein*, to make.

PHYSICS is that science which is employed in observing the phenomena and investigating the constitution, powers and effects of the several bodies in nature. The name has, in different ages, been given to various contending systems and unintelligible hypotheses, concerning the latent energies and secret influences of being; but, now that we have discarded somewhat of the unmeaning jargon of

the schools, the word Physics is merely a more recondite name of what is popularly termed Natural Philosophy. **PHYSIOLOGY**, (Greek *logos*, a discourse,) is an investigation of the *nature* of any separate portion, or species, of bodies, of which the science of Physics contains the whole. The **PHYSIOLOGIST** is more peculiarly conversant with the interior motions of organized beings, while the Natural Historian records their more obvious qualities and actions. The **PHYSIOLOGICAL** description of a plant, for instance, gives the anatomy of its stem, its sap-vessels, its leaves, &c., with remarks on the economy of its vegetation. Its Natural History comprizes its botanical characters, its habitude, its place of growth, and other particulars which may be perceived by an ordinary observer. **PHYSICAL** and **PHYSICALLY** are equally applicable to Physic, (Medicine,) and to Physics, (Natural Philosophy). In the former case, they are equivalent to medical and medically; in the latter, to natural and naturally.

Aristotle, that celebrated Greek whose writings formed the text-books of the schools for so many centuries, after having treated of Physics, or Nature, added certain disquisitions concerning Being in general, the Soul of Man, and the Deity. These were termed his **METAPHYSICS**, (*meta*, beyond,) because they were distinct, or beyond what he understood by Physics, or Nature. It will easily be believed that the science, as it is called, of Metaphysics includes many subjects and reasonings which must seem very abstruse to the uninitiated; and, hence, the epithets **METAPHYSICAL** and **METAPHYSICALLY** have been applied to such discussions as are too subtle to be comprehended by ordinary minds. The **ARISTOTELIANS**, or disciples of Aristotle, were, otherwise, termed **PERIPATETICS**, from the Greek *peripateo*, I walk; because they disputed while walking in the Lyceum. His doctrines constituted the **ARISTOTELIAN**, or **PERIPATETIC** Philosophy.

Except in metaphor, the terms Generation, Conception, &c. are confined, in their application, to beings of sensation; but there are other words which, at the same time that they denote animal increase, are expressive of the ordinary aggregations of unorganized matter, or of the expansion and propagation of the vegetable world. The productions of Nature may be increased, either in magnitude or in quantity. An Individual may grow in size; or two, or more, beings may come forward to our view, where, before, there was only one. We must be careful, in our explanation, to distinguish these different modes of increase. The former is usually expressed by some word signifying *to move, push, or shoot out*; and the latter by what denotes addition to number, by *bringing forth* what was hidden or unseen: but the ideas, and consequently the words, run into one another; for number itself may be considered, abstractedly, as a single being, capable of increase or diminution. The Saxon *eacan*, for instance, was simply to

increase by addition, and still appears in this sense in our verb **To EKE**; but, with a slight change of orthography, (*eacnian*,) it signified to *conceive*, as also to *bring forth*. **EKE** used adverbially has the force of the imperative *add*, and is now generally supplanted by *also*. The phrase, **To EKE out**, is to add what is understood to be wanting. The word appears, in another form, in the verb **to YOKE**, which we shall again have occasion to notice.

To GET expresses the addition of something to the **GETTER**, or obtainer of the thing acquired. With the old verbal prefix *Be*, we have the varied orthography **To BEGET**, which differs from **to Get**, in being confined to the real, or metaphorical, **GETTING** or *generating* of children, who, in old English, were **GEETS**. The **BEGETTER** is their Father. **MISBEGOTTEN**, for *wrong begotten*, is a term of reproach, applicable, either to the unlawfulness of the act, or the structure of the child. **UNBEGOTTEN** is *not* begotten. When these words are otherwise applied, the idea of offspring is always alluded to. The phrases, **To GET in**, **To GET out**, &c. seem at first sight, to have no relation with acquirement; but it should be attended to, that the words *in*, *out*, &c. in those and such like expressions, are taken, figuratively, for *real* things; for, in illustration of this, we may say, **To GET nothing**. What things we Get or acquire are sometimes called our **GETTINGS**. **To FORGET** is to lose what was once possessed, but is limited to Ideas: it is to lose the remembrance of what we once knew. **UNFORGOTTEN** is preserved in memory. **FORGETFUL**, **FORGETFULLY** and **FORGETFULNESS** need no explanation. When what has been Forgotten occurs again to the mind, we are said **To RECOLLECT** it; and the act, or faculty, is **RECOLLECTION**. **To Recollect**, in its literal meaning is to *re-gather*,—to collect, a second time, what had been before collected; but the words **to Recollect** and **Recollection** are never applied except to the stores of Memory. We *Re-collect* ideas; but we *collect again* those material objects that have been scattered from a former collection. It will afterwards be seen that **To GATHER** and **to Get** are of the same Family.

To BREED is to generate, or produce young. It is etymologically connected with the Saxon *bredan*, to extend, to make *broad*, to *spread*, &c. A woman after conception, or in the beginning of pregnancy, is said to be **BREEDING**. Any particular race of men, or of animals, when kept distinct from other races, is termed a **BREED**; and hence we speak of preserving, or improving the breed of horses, &c. In animals that bring forth many young at a time, the whole collection is termed a **BREED**, or, more usually, a **BROOD**, (see **BROTHER** and **BRIDE**;) and **to BROOD** is to spread, or sit over, to cover and bring forth progeny, as the hen hatches her chickens. A child was formerly denominated a **BRAT**, which

is now used only in a contemptuous signification. Breeding is taken in a more general sense to denote the expanding of the animal, and all its faculties, to a state of maturity. To breed is, hence, to rear and to nourish, and it is in this sense that the cultivators of the soil have assumed the active designations of **GROWERS** of corn and **BREEDERS** of cattle. The mind, too, is considered as subjected to this sort of breeding; and a man is said to be possessed of **GOOD-BREEDING**, or of **ILLBREEDING**, to be **WELLBRED** or **ILLBRED**; according to the effect which his education is supposed to have had upon his manners,—as his habits please or displease the speaker. What is produced within us, independent of education, is **INBRED**.

To **HATCH** is to bring forth, but is applied only to birds, who are said to Hatch their eggs. To Hatch, (etymologically connected with Hat, Hide, &c.) in a literal sense, is to cover; and hence, the **HATCHES** of a ship are the trap-doors, on the deck, that shut up or cover the entrances through which goods are lowered into the hold. Above the Hatches is the **HATCHWAY**. In scientific language, the bird when sitting on her eggs is said to **INCUBATE**, (Latin *incubare*, to lie, or sit upon,) and Hatching is **INCUBATION**. To Hatch and to Breed, in their metaphorical usage, are generally distinguished by the former being more outwardly, and the latter more inwardly active. A man Hatches plots and Broods over his misfortunes. A **HATCH** is a brood of young Birds; and, from a similar source, (*Cover*) we have **COVEY**, applied by sportsmen to a flock of partridges which haunt the same **COVERT**, or shelter.

The Saxon *team* was a train or succession, and, in a consequent sense, a race or progeny. We have preserved the word in applying it to the line of horses, or of oxen yoked behind one another for the purpose of draught. We call them a **TEAM** of horses, or a Team of oxen. A flight of birds, when following in regular succession, is also called a Team. To **TEEM**, (Saxon *tyman*), is from the same source. It signifies to bring forth young abundantly, or in constant succession. The participle **TEEMING** differs from **PROLIFIC**, (Latin *proles*, a race, or shoot, and *facere*, to make) it being, essentially, in a continued state of activity. **TEEMFUL** and **TEEMLESS** are both in the Dictionaries, but the ideas which they are intended to convey, are better expressed by the words **PROLIFICNESS** and **UNPROLIFICNESS**. **UNPROLIFIC** is the negative epithet.

The Saxon *anan*, or with the verbal affix *ge-anan*, was to give or add to, and, in a secondary sense, to produce young. From this we have the verb To **YEAN**, to bring forth, which is applied only to cattle, and, more restrictedly, to sheep. The **YEANLINGS** are the younglings of a flock; but the word is seldom used,

being supplanted by the particular denominations, CALVES, LAMBS, and KIDS. They do not now Yean, or produce Yeanlings. The Cow CALVES, or has a Calf. The Ewe LAMBS, or drops her Lamb, and the She-Goat KIDS her Kid. Kid was once equivalent to child; and we have still the words To KIDNAP, to steal a child, and KIDNAPPER, a stealer of children. KIDNAPPING, in this country, had its origin at the first settlement of our American Colonies, to which children and other young persons were frequently carried off, by fraud or force, and made to labour, as a sort of slaves, for the colonists. These compounds are formed from the antiquated verb To NAB, to catch unawares. KIDNEY is kind, or race, but has, somehow, become associated with ludicrous composition. Shakespear, when putting it in the mouth of Falstaff, ("think of that, a man of my *Kidney*,") has in view, what he seldom loses sight of, a pun. The lower part of the back, immediately under the ribs, separated into two divisions by the spine, is called the LOINS. The Latins called them *lumbi*, and hence a fixed pain in the Loins is termed a LUMBAGO. In the interior of this, the LUMBAR, region, are situated the two glandular bodies called the KIDNIES, from which the urine is secreted and carried to the bladder. These are otherwise named the REINS, from the Latin *renes*. It is in this quarter that there is the principal accumulation of fat in the case of corpulency. In describing forms we must always refer to the objects themselves, or to others which resemble them. The figure of the Kidnies is sufficiently well known to make it an object of general comparison, and hence, we have KIDNEYBEAN and KIDNEYVETCH, so named because the peas, or seed, of the bean and vetch so called, are KIDNEYSHAPED. The Loins, forming the junction of the chest with the lower part of the body, have been considered as the seat of strength and of *virility*. The Kidnies, therefore, derive their name from the ancient belief that they are useful in procreation; the appellation being a kin to that of GENITALS, which is given to the more immediate organs of generation. It is from this theory that, in the language of Scripture, the descendants of a patriarch are called "the fruit of his Loins." A piece of beef, covering either kidney, is a SIRLOIN (French *surlonge*, over the loin); and a vulgar pun, which supposes the Loin to have been knighted, has given us the absurd phrase 'a BARON of Beef,' to denote both Sirloins, including part of the backbone.

Connected with the nearly obsolete verb to Yean, with the Danish *ynge*, a breed, and with many other branches of the Gothic stem, is the Saxon *geonge* now changed, in its orthography, to YOUNG. Used substantively, it is plural, and denotes the recent offspring of any animal; and, as an adjective, it specifies that the being, to whose name the epithet is prefixed, has existed for a less period of time than others of the same class which we denominate OLD. Old (formerly *Eld*) is a participle from the Saxon *eldan*, to stay or remain. What is Young is considered as just come into existence, while what is Old is supposed

to have continued for a certain time, which is its **AGE**. [See **AGE** in the Introduction.] **Old** and **Young** are purely comparative, and are not measured by fixed portions of duration. A Man is **Young** at twenty years, while a dog would be reckoned very **Old**, at that age. It is only when opposed to **Young** that **Old** implies lengthened time; for we may say that a thing is not yet an hour **Old**. A **YOUNKER**, or **YOUNGSTER**, designates a young man, when we wish his age to be particularly attended to, and differs from a *Youth* in being more familiar and conversational. A **YOUNGLING** is a very young animal. **YOUNGISH** and **YOUNGLY** are obsolete. **JUNIOR** is the Latin comparative **Younger**, and is opposed to **SENIOR**, older. **Junior** and **Senior** are confined to the relative duration of the life, or of the functions of human beings: a man may be called the **Junior**, or the **Senior** of another, whether it be in years or in office. **Younger** and **Older** are universal in their application.

ELD is age, and, taken absolutely, is *old age*, but is not generally written. **ELD**, **ELDER** and **ELDEST** are the earlier orthography of **Old**, **Older** and **Oldest**, but the first (**Eld**) being out of use, **Elder** and **Eldest** have acquired a general rather than a particular sense, and do not well apply to specific length of years. We speak of the **Elder** children of the family, but we say that "John is older (*not elder*) than James." **ELDERLY** is becoming old, or **AGED**. It applies to a person whom we might term old, without much impropriety. For the use of such comparative epithets there is no exact criterion. It depends upon the conception and the feelings of the speaker.

The natural association of age with wisdom has made the word **ELDER** become a title of respect as well as of office. The magistrates, among the Jews, were the **ELDERS** of the people; and the same denomination has been retained, in the church, with various degrees of authority, at different times and by different sects of christians. The office is termed the **ELDERSHIP**. The word **PRESBYTER**, a Priest (now seldom used) is from the Greek *presbys*, old: because, anciently, no one was admitted into the Priesthood until he was advanced in years. A **PRESBYTERY** was once an assembly of Priests, but is now applied only to an assembly of Clergymen of the church of Scotland,—men who refuse the designation of Priests. That church is a Republic, governed by a representation of its members, together with a certain proportion of Lay-Elders, and is, therefore, termed **PRESBYTERIAN**. Its members are **PRESBYTERIANS**, and discipline **PRESBYTERIANISM**. The Elders in the Presbyterian church, are two or more persons, in each parish, chosen from the inhabitants, to assist the **MINISTER** (the pastor of the parish,) at the dispensation of the sacraments, and in the management of the funds for the maintenance of the poor. These, with their Minister who presides, make up that inferior ecclesiastical court which, in Scotland, is called

a **KIRK SESSION**. A certain number of Ministers, fewer or more according to local circumstances, constitute a Presbytery; and a delegation from so many Presbyteries forms a **SYNOD**. All these bodies are subordinate, with regard to discipline, to an annual representation, or **GENERAL ASSEMBLY**. Synod, (Greek *synodos*, from *syn*, together, and *odos*, a way, or journey,) is, literally, a meeting of those who are travelling in the same path. This has, figuratively, been understood of the christian pastors; and, therefore, meetings of ecclesiastics have been held, in different ages of the Church, under the denomination of Synods. What belongs to them is **SYNODIC**, or **SYNODICAL**, and the adverb is **SYNODICALLY**. These assemblies were called Synods by the Greeks, and **COUNCILS** by the Latins; and their decisions were termed **CANONS**, or **RULES**. When called by authority, (Latin *convocare*, to call together,) they were termed **CONVOCATIONS**: a denomination inconsistent with the principles of Presbyterians, who acknowledge no mortal head of their church. Councils and Convocations are often applicable to other subjects, and will, therefore, come again under our review. Though the word Synod (being compounded for the purpose) has usually a reference to religious assemblies, it is not wholly limited to those of earthly divines. The Synodical period or revolution of the moon is the time which elapses between her apparent departure from the sun, and her conjunction with him again. Astrologers talk of the **HOUSES** (places) and Synods of the planets; and, in the heathen mythology, Jupiter holds his Convocations and Councils of the Gods, upon Mount Olympus.

The **ALDERMEN** of cities and towns are magistrates, with certain powers and jurisdictions, varying according to the constitutions of the several incorporations. They form a sort of council to the **MAYOR** (*Major*) or chief magistrate. The Aldermen are usually chosen for life, by the Freemen; and the Mayor is elected, from their number for one or more years, which is termed the period of his **MAYORALTY**. In London and some other places, the Mayor has the title of **LORD MAYOR** and his wife that of **LADY MAYORESS**. Among our Saxon ancestors, there were Aldermen of Counties. These Aldermen had the civil and military government of their several shires; and the office, like all the other Saxon magistracies, was at first elective. It afterwards became hereditary in certain families, and was synonymous with **Earl**.

The Latin *pango*, anciently *pago*, I fix, or settle, signified, literally, that sort of fixture or settlement which is made by driving a stake into the ground. Its consequent meanings, to plant, to settle, to pacify (from another orthography of the same word, *pacare*), to make a covenant or agreement, (*pactum*) to compose or put together, &c. are of easy derivation. The last mentioned

usage is the origin of the word **PAGE**, which is the portion of a book that is *composed*, or placed together, on one side of a folio or leaf. **PAGINAL**, belonging to a Page, is seldom written. **To PAGE** is to number the Pages.

From the same source was *pagus*, a village, or tribe, in the same manner as we now speak of a plantation, or settlement. Relative to Rome, those inhabitants of the country were termed *pagani*, **PAGANS**. The word, which in old authors is sometimes written **PAINIMS**, has been brought down to us by theological writers; and hence, like the term **Gentiles**, it denotes, particularly, those tribes or nations who have not embraced the doctrines of Christianity. The **PAGAN** or **PAINIM** rites and ceremonies are what we, otherwise, term the **HEATHEN** worship; that is, (Greek *ethnos*, a nation,) the worship of the nations, or gentiles. We use the terms **HEATHENISH**, **HEATHENISHLY**, and **HEATHENISHNESS**, to express a similarity in manners, conduct and religion, to the Pagans or **HEATHENS**. Their religion is, indifferently, termed **HEATHENISM**, or **PAGANISM**. A **HEATH** is a wild, uncultivated piece of ground; and often covered with one or other of the species of the shrub called **HEATH**, or **HEATHER**,—the **ERICA** of Botanists. Such ground is **HEATHY**, or **HEATHCOVERED**. The **HEATHCOCK**, or **BLACKCOCK**, is a species of Grouse, *Tetrao tetrix* of Linnæus. The **PAGANALIA**, among the Romans, were rural festivals in honour of Ceres. The **PEASANTS**, that is, the Villagers or Country people, (French, *pais*, contracted from *pagus*, the country,) men, women and children, walked, in solemn procession, round the villages, making their lustrations, and offering their sacrifices. These, and indeed, all the solemnities of the Heathens, were vain and wicked in the eyes of the Christians; and hence **Banners**, **Trophies**, and other articles of pomp and splendour, borne in vulgar, useless, and unmeaning procession, as well as those processions themselves, are termed **PAGEANTS**. Collectively considered, they are **PAGEANTRY**, as the collective body of Peasants are denominated **PEASANTRY**. The Peasantry are tenants and labourers, and are thus contradistinguished from the Lords of the soil. **PAGOD**, or **PAGODA**, is the name given, (originally by the Portuguese,) to the temples of China and Hindostan. It is also a name for the Idol of such a temple, as well as of certain coins that carry the impression of the figure of those idols. **ETHNIC** has been written for Heathen.

From the same Latin word, *pagare*, to plant, was formed *propagare*, to spread, or plant *out*, to increase by shoots, or layers, like the stock of a vine, which was figuratively applied to the procreation of men and animals. From this comes our verb **To PROPAGATE**, meaning, to increase the species of which we speak, whatever it may be. **PROPAGATION** is more extended in its usage than **Generation**. The **Generator** only begets his own kind. The **PROPAGATOR** adds to the number of any **PROPAGABLE** class of beings, by whatever means. He may be a planter of trees a breeder of animals, or the father of a family of children. In the

metaphorical usage, for instance, to Generate a falsehood would be to conceive and hatch it, while to Propagate it would be merely to spread abroad what might have been invented by another. The missionary Jesuits were PROPAGANDISTS; and we have an incorporated society for the *Propagation* of the Gospel.

The Latin *foetare*, to bring forth young, had also a general application, and hence, *foetus* was the fruit of a tree as well as the young of an animal. Our Anatomists, in adopting the word FOETUS, have confined its signification so as to denote a child in the womb after its parts are completely formed. Previous to this developement, it is called an EMBRYO, or EMBRYON; (Greek *embryon*, from *bryo*, I sprout out :) because, in that state, it is compared to a germ, or seed, the parts of which are not yet expanded.

The Latin *pullare* signified, to spring, or bud; and, from its diminutive, our Dictionaries have To PULLULATE, to germinate. The young of certain domestic animals, and particularly the brood of the common Hen, were called, by the Romans, *pulli*; in the same manner that our farmers call their Pigs SHOOTs, when they have ceased to be sucklings, but are not yet full grown. PULLETS are young fowls, of the barnyard Cock and Hen breed, and differ from CHICKENS, as youth do from children. A Chicken is otherwise, called a CHICK, and has the diminutive CHICKLING. CHICKENHEARTED is timid as a Chicken. A similar idea is expressed by the word HENHEARTED; and a Man who skulks, or runs away when he should defend himself is a POLTRON, which, from its augmentative termination, signifies a *great* coward. POLTRONERY is extreme cowardice. These words are often (and we think with more propriety) written POLTROON and POLTROONERY. All kinds of domestic Fowls, brought up in the farm-yard, are POULTRY; and a dealer in Poultry, as articles of food, is a POULTERER. CHICKWEED is a small plant growing, generally, in garden wastes, and on dunghills, the seed of which is said to be agreeable to Chickens. It is the *Alsine* and *Stellaria media* of modern Botanists. To PULE is to cry like a chicken in a weak, reiterated, whining tone. The Hen CLUCKs, or CHUCKs, when she calls her young. The words are probably imitations of the sound; and those who have attended to the mutation of consonants, as explained in the Introduction, will readily perceive that the word Cock, to which we must refer for other natural and metaphorical derivations, is from the same origin.

The Latin *puellus*, a little boy, is also from *pullare*, to bud, in the same sort of metaphor, that, in colloquial language, we call a young gentleman a SPRIG of quality; comparing him to the sprig of a tree. In common language a PRIG is a young Coxcomb, and has the adjective and adverb PRIGGISH and PRIGGISHLY. The constant comparison of animal with vegetable existence prevails in all lan-

guages. Our older writers, for instance, have the word *Imp*, signifying the shoot or scion of a tree,—and also a child. To *Imp* was to engraft; that is, to insert a young scion, so as it may grow into an old stock. When, as was not uncommon, any of the feathers of the pinion of a Hawk were broken, the Falconer inserted others in their stead, thus Imping his wing that he might not flag in his flight. This practice is frequently alluded to by modern poetical writers, although Falconry has long ceased to be one of the amusements of the country.

The Latin *populus*, is synonymous with our word **PEOPLE**. Like the latter, it is, in primary usage, applied only to human beings, and denotes the whole collection of men, women and children who inhabit the nation, district, or city of which we speak. To **PEOPLE** a country is to fill it with inhabitants; which may be supposed to be done in two ways: by emigration, or by procreation. To stock a country by the latter mode is better expressed by the verb To **POPULATE**. *Populare*, among the Romans, has an opposite signification. It was to plunder and lay waste, by means of a conquering army's making inroads into the territory of another Nation, and driving out or destroying the inhabitants. The consequence was, not to **People**, but To **DISPEOPLE**, **UNPEOPLE**, or **DEPOPULATE**;—not to add to the **POPULATION**, or number of the **People**, but to aid in their **DEPOPULATION**, their decrease, or destruction. The author of this calamity is a **DEPOPULATOR**, or **DISPEOPLER** of a state, which may afterwards, in happier times, be **REPEOPLED**. A country which has, comparatively with other countries, a great number of inhabitants is said to be **POPULOUS**; and there are still interminable disputes concerning the **POPULOUSNESS** of antient nations.

An enumeration of the **People** is termed a **CENSUS**. The Roman **Census** was taken for other purposes than barely to ascertain the number of the **Citizens**. The **CENSORS**, so called from *censere*, to judge, or discriminate, not only assessed the value of every man's property, and proportioned the tax which he should pay, but were the guardians of the public morals: and, by their sole fiat, could expel an individual from the highest dignity, and consign him to ignominy. In this country, we have, at present, no officer with the title of **Censor**; and only one (the Lord Chamberlain with respect to the **Drama**,) who can, of himself, exercise any sort of **CENSORIAL** power: but the appellation is well known in reference to those governments where there is a **CENSORSHIP** of the press: by which the manuscript of the author is subjected to the judgment of **Inspectors** before it is allowed to be published. To **CENSURE**, is to judge, but, in modern usage, is confined to that kind of judgment which discovers blame and awards reprimand; thence including the idea of authority in the **Censor**, or **CENSURER**. A disposition too much given to **Censure**, or reproach, is **CENSORIOUSNESS**;—it is to

be CENSORIOUS, or to speak CENSORIOUSLY. UNCENSURED is *not* Censured when the action, or the person acting is CENSURABLE; that is, deserving of CENSURE.

The People when considered as distinct from their Rulers, and viewed collectively, are called the POPULACE. The person, measure, or thing which is in favour with them is POPULAR. It has POPULARITY. What displeases them is UNPOPULAR. Whatever is known, or possessed, by the general mass of the People is PUBLIC. The mass itself constitutes the PUBLIC. An Inn, or Tavern, is, in ordinary language, called a PUBLIC-HOUSE, and the Landlord a PUBLICAN. In old English, a Publican was a tax-gatherer. What is known only to a few is private, or secret. To make it known without reserve is To PUBLISH it. The person who does so is a PUBLISHER, and the act is PUBLICATION. To REPUBLISH is to Publish *again*, which constitutes a REPUBLICATION. UNPUBLISHED is *not* Published. To do any thing PUBLICLY, is to do it openly, in the face of the world.

A REPUBLIC (Latin *res publica*, the common weal,) is a nation in which the mass of the people, either manage the affairs of the State themselves, or, chuse Managers from their own body. The REPUBLICAN system is completely at variance with hereditary Rulers; because, theoretically, a Republic has no Governors: for, the People are supposed merely to consent to regulate their conduct according to existing laws, which they themselves have made and may change at their own pleasure. He who approves of such a form of Government, although he may live under a monarchy, is usually termed a REPUBLICAN. He advocates Republican doctrines, or REPUBLICANISM. In our history, what is now generally called 'the Usurpation of Cromwell,' was, at that time, denominated 'the COMMONWEALTH.' Learning has been characterized as the common Property of all ages and of all nations;—unassailable by the Demons of War, and secure amidst the storms of Revolution. Though this pleasing illusion continually vanishes when we view the realities of life, yet we still, fondly, cherish the idea that there exist an indestructible WORLD OF LITERATURE, and a REPUBLIC OF LETTERS.

The Greek *demos*, the people, appears in several of our compounds. With *kratein*, to govern, we have DEMOCRACY, a government by the people. It is not synonymous with Republic; for a Democracy always alludes directly to the form of the Government, while a Republic may, generally, denote the State or Country so governed. The adjective is DEMOCRATIC, or DEMOCRATICAL, and may have the adverb DEMOCRATICALLY. A DEMOCRAT, is a Republican, but the latter term may be taken simply to denominate an inhabitant of a Republic.

A DEMAGOGUE, from *agogos*, a leader, is, literally, a leader of the people; but is understood, in a bad sense, to be a person who would instigate to dangerous seditions. Diseases, which are found to attack, at the same time, great numbers of the people, are divided into two classes: ENDEMIC, ENDEMICAL, or ENDEMIAL; and EPIDEMIC, or EPIDEMICAL. Endemic diseases are those that prevail in certain districts, and are supposed to arise from the action of local causes, such as, peculiarity of water, soil or climate. EPIDEMICS are occasional and irregular visitations of disease upon a country; and usually referred to some temporary cause of obscure and uncertain nature, such as, unwholesome states of the atmosphere, or Contagion. Agues, and the swelling of the neck called GOITRE (found in foreign mountainous districts) are of the former kind;—Plague and Smallpox of the latter. In the one case, disease occurs, in different individuals, from their exposure to the common cause; in the other, it is propagated, successively, from the sick to the healthy. Goitre is French, from the Latin *guttur*, the throat.

The Latin *vulgus* also denoted the people; but never as a nation nor as any assemblage deserving of respect. It was the populace,—the mere multitude, with all their follies and all their vices: they were what we now call the VULGAR. We apply the epithet VULGAR to such manners, or habits, as are below our conceived standard of propriety. It is characteristic of the common people, as distinguished from the higher orders, and is opposed to genteel. We suspect that a man has been born and educated among the lower class, when he behaves VULGARLY; that is, when he has the appearance of VULGARITY, or (as it is sometimes written) VULGARNESS. Vulgar was, at one time, synonymous with common, in its ordinary acceptation, but is now fixed to lowness of rank; except in certain antiquated phrases not yet wholly discarded: such as ‘Vulgar fractions,’ for ordinary fractions, at first adopted to distinguish them from the decimal notation. To DIVULGE is, literally, to make public, and is occasionally taken in this general sense; but it, more usually, attaches the idea of blame to the DIVULGER. He is supposed to have, clandestinely, made known what ought to have been kept a secret. To PROMULGATE (formed by the, not uncommon, change of the *v* into *m*) is to publish openly; and a PROMULGATOR is one who makes any thing public; but PROMULGATION is less formal than publication, which has, usually, some apparent end, or advantage, in view; to Promulgate may be more passive, and may be merely to allow to be known. To Publish is so particularly understood of the advertising of Books for sale, that the vender is recognized under the designation of a PUBLISHER, and books are termed PUBLICATIONS. To call them Promulgations would be ludicrous, though they are certainly Promulgated: but thus does custom command our language. To PROMULGE has been written for to Promulgate, and PROMULGER for Promulgator.

FOLK, a word already noticed under its compound KINSFOLK, has been derived, by some etymologists, from the Latin *vulgus*, but it was never, like the latter, a term of degradation. The *folc* of the Saxons, as well as their *leode*, or *leoda*, were the people; but they were freemen who possessed certain rights; and the language of contempt was reserved for their THRALLS, or Bondsmen. In the days of Chaucer, a LEUDE *man* was one of the common people, and was opposed to LERID, or learned, as we now use the words Layman and Clergyman. The adjective LEWD is, at present, much more degraded than the word Vulgar. It first began to be used, as a term of reproach, to those of the Clergy whose manners were debauched by popular vices, from which their order affected to be peculiarly free. The most prominent of these was the violation of chastity; because this they had, at their ordination, vowed to preserve; and hence LEWDNESS is low debauchery, unbecoming a pious man, but, more particularly, what concerns the illicit commerce of the sexes. Those who behaved LEWDLY were formerly termed LEWDSTERS, but the word is now obsolete.

A LOUT is one of the most ignorant of the vulgar, and has the adjective and adverb LOUTISH and LOUTISHLY, applied to manners. The words are rather antiquated; and CLOWN, CLOWNISH and CLOWNISHLY are, more usually, written in their stead. CLOWNISHNESS, or CLOWNERY, is always, in idea, associated with rusticity,—with the manners of the country rather than of cities. The inhabitant of a town, however awkward or absurd his behaviour may be, can scarcely be termed a Clown. He is a mean, vulgar, or low-bred fellow: but he is destitute of the ludicrous simplicity of a country Clown. In old and provincial English the same word is used, without the prefix; but, in that case, a LOWN is something worse than a Clown:—he is thievish, or otherwise wicked. All these words are obviously connected with the adjective Low; the *leute* being the *lower* orders of the people.

The LAITY (Greek *laos*, the people,) are all who are not of the order of the priesthood,—the flock as distinguished from their pastors. An individual of the Laity is a LAYMAN, and the adjective is LAY. LAICAL is sometimes written for Lay, but the latter is always used in the formation of compounds. These words, having been brought into our language solely for the use of the church, have never been appropriated to any other purpose.

We might here introduce various terms that correspond with the word people and its synonymes, in one or other of their relations; but these will appear, with more propriety, in other parts of the work: for we are, at present, endeavouring to confine ourselves to that view of mankind which marks them as they spring into existence and, thereby, connects them together as a kindred race.

It is curious to observe, in the most metaphysical of our ideas, how little there is of abstraction in their origin. Our thoughts may become bewildered and mingle in confusion, like the fancies of a dream; but words, properly understood, have a real meaning, and must, therefore, always refer to some object or action in nature. We have remarked this in many of the words that are used to express the production of human beings: and we know that it must equally exist in all similar terms, although, in some cases, it may elude our investigation. In this want of certainty, we may, occasionally, be indulged in a probable conjecture. In our view of the subject, a false Etymology will not be dangerous; for it is our determination to explain, as far as we are able, the *present* acceptation of the word, whatever its imaginary derivation may suggest, or its earlier meaning may have been. Etymology is our assistant,—not our guide.

We particularly examined, in the Introduction, the transposition and elision of letters and syllables, as they pass from nation to nation, or, from one generation to another. We noticed certain causes of these transformations; and, among others, that written language being an attempt to picture to the eye the sounds that affect the ear, it consequently follows, that, when a word, originally expressive of a whole class of existence, comes afterwards to be specifically applied, the tone, or force, of pronunciation, by which the speaker endeavours to mark the particular division, will be transferred to the page by means of a varied orthography. Thus, *to fly*, *to flee* and *to flow*, have one general meaning, that of *to move*; but they are now appropriated, respectively, to motions of different kinds; while many words, which have not yet been so divided, such as, *to run*, *to draw*, &c. have, each, two or more *distinct* applications. We repeat these remarks, in order that, if any of our derivations shall appear doubtful, they may not be lightly thrown aside without examination; and we will, now, partially, retrace our steps, to notice certain words that are akin to some that have been already explained, but whose consanguinity we could not then have made so apparent as we now hope to do.

To BEAR, when it denotes the bringing of a child into the world, is only a variety of its ordinary meaning; and never changes its orthography, except in having the past participle BORN, which, in all other cases, is written BORNE. The negative UNBORN, not born, and STILLBORN, born without life, follow the same rule: UNBORNE would denote uncarried or unsupported. To Bear is to support the weight of the thing Borne, and is of universal application, both literal and metaphorical, having various synonymes, according to its different acceptations. If, for example, the intention be to keep the object from falling, it is, *to support*; when moved along, it is, *to carry*; when the pressure of the weight is long continued, it is, *to endure*; and, when the endurance is painful, it is, *to suffer*. These,

and many other similar expressions, will come under our observation in another place. To UPBEAR is to Bear any thing *up*; which thing is, then, UPBORNE.

The person, or thing, that Bears is the BEARER; and the thing Borne is the BURDEN: the weight of which must be felt, to entitle it to the name. The old appellation was FARDEL, from the Latin *ferre*, to bear. When a Burden is heavy, it is called BURDENSOME. To BURDEN is to encumber with something that is weighty; and to OVERBURDEN is to load beyond what can be Borne. To UNBURDEN is to take off the Burden; and to DISBURDEN, if it be any way different from to Unburden, is to lessen the Burden by degrees. BURDENER (he who Burdens); BURDENOUS (for Burdensome) and BURDENSOMENESS are in the Dictionaries. All these words are, otherwise, written (with *th* in place of *d*) BURTHEN, BURTHENSOME, OVERBURTHEN, &c. A wooden frame, on which the Burthen to be carried is supported, is called a BARROW. When furnished with handles, by which it may be lifted by two or more persons, it is a HANDBARROW. If it have a wheel, so as it may be rolled by a single person, it is a WHEELBARROW.

ONEROUS, from the Latin *onus*, a burden, signifies weighty or burdensome, but is never applied except to the mind. To EXONERATE, is to free from the burthen of a charge or accusation. This, as well as EXONERATION, the action of Exonerating, has been used, by certain antiquated writers, when speaking of material objects; but the example is not to be followed. To ONERATE, ONERARY, ONERATION, ONEROSE and ONEROSITY, are, or ought to be, confined to the Dictionaries.

Sometimes, the agency is transferred, from the Bearer, to the thing Borne; and, in that case, to Bear is the same with to Bear *upon*, or to press; in which view, to OVERBEAR is to press beyond the power of resistance. Metaphorically, every thing *Bears* upon a subject that has any *Relation* to, or which can, in any way, be conceived to affect that subject. In sea-language, the situation of an object is marked out by its BEARINGS from other objects; that is, by noting the points of the compass, or directions, in which the different objects lie with regard to one another. When there are a number of persons on board of a ship, or a number of ships lying in a harbour, the place appropriated to each person, or to each vessel, is called a BIRTH. A man is said to BEAR *himself* (meaning his faculties, or powers,) well, or ill, according as he excites pleasure, or pain, in the mind of the speaker; and, hence, a man's BEARING was once synonymous with his behaviour, *deportment*, or *carriage*.

To FORBEAR is to abstain, voluntarily from an action that the FORBEARER (an antiquated term) is prompted to do, but which he knows would disagreeably affect another person:—he BEARS with, or Forbears to punish him for his improper conduct; and this lenity, being a proof of self-denial as well as clemency,

has ranked FORBEARANCE among the Christian virtues. She would have taken her stand between Patience and Mercy, had either of these Divinities been admitted into the pantheon of the ancients.

A BIER is a frame, or bed, on which a corpse is laid, in solemn state, to receive the last offices and valedictions of friends; or on which it is borne to the grave. In the latter sense it is often confounded with the word Hearse. A HEARSE, or HERSE, (Saxon *herian*, to honour,) was, in its early usage, a sort of triumphal car, which, in a funeral procession, carried the coffin that held the remains of the illustrious dead. It was ornamented with the arms and trophies of the deceased, and surmounted by mimic helmets with nodding plumes. After the body, thus INHERSED, was consigned to the tomb, a peculiarly emblazoned escutcheon was affixed, during some months, to the walls of the cemetery, and was also termed a HERSE. These pageants are still in use; but Hearses, as ornamented carriages for the dead, are now general, for all orders of people; and are had, for hire, without any regard to the formalities of the Herald's office.

To BRING is, apparently, of the same family with to Bear, in its connexion with motion. It is to remove a thing, by whatever means, from any particular place, to the place where the speaker is supposed to be: the BRINGER, at the same time, accompanying that thing in its removal. It is to bear, carry, or lead *hither*. To BRING *forth*, which we have often mentioned, is to Bring, from seclusion, into open view; and is equivalent to the Latin *producere* and the English verb to produce.

To PRODUCE (Latin *pro*, forth, and *ducere*, to draw,) is to bring forward,—to expose or place in view; and, hence, the term is used to express the making of an addition to the number of any particular class of beings. The new existences are denominated PRODUCTIONS; because they are known only by being thus *brought forward* to our sight. We speak of animal Productions,—vegetable Productions,—Productions of the mind, of the imagination, &c. That which Produces is the PRODUCER. That which *may* be Produced is PRODUCIBLE:—it is in a state of PRODUCIBLENESS. That which Produces as much or more than was expected is PRODUCTIVE;—it is, otherwise, UNPRODUCTIVE; and we may use the words PRODUCTIVENESS and UNPRODUCTIVENESS. Productions, when from the same origin and considered in the mass, are termed the PRODUCE of that from which they originate. Each distinct part of the Produce is a PRODUCT. To REPRODUCE is to bring forward again what has been withdrawn, or to renew what has been destroyed; and the act is REPRODUCTION. PRODUC-TILE seems to be a useless adjective, which can scarcely find a place between Productive and Producing. PRODUCENT, for Producer, is absurd.

The Latin *ferre* was to bear or carry ; and, also, to breed, or bring forth young. From that verb, or rather (as it is given in the Latin dictionaries) that combination of verbs, we have a multitude of derivatives, which we will not now stop to explain. In the sense of production, the English words, from this source, are chiefly applied to the vegetable world. We say that a spot of ground, or a tree, is FERTILE, when, proportionably to others, it carries a large crop of corn, or of fruit. In common language, we say that the tree is a good BEARER, when it usually bears plenty of fruit. In the opposite case, the ground, or tree, is UNFERTILE. Land, by culture, may be FERTILIZED, or rendered more Fertile. We may increase its FERTILITY. These words are also applied to the mind ; for it is common to speak of a Fertile imagination : but, in speaking of animals, we use the word Prolific. None of these terms are applicable to effects that are mechanical, or that are chemical ; because both these are supposed to be independent either of life, or of vegetation. The chemist has his products, and the labour of the mechanic is productive. We say, with equal accuracy, the produce of the laboratory, of the manufactory, or of the soil. FERTILENESS for Fertility, and to FERTILITATE, for to Fertilize, are obsolete. FERTILELY is the adverb, if it shall ever be found necessary. The adjective FECUND (Latin *fecundus*), now out of use, signified fruitful, and was general in its acceptation, being equivalent both to Fertile and to Prolific. FECUNDITY is either Prolificness, or Fertility ; and to FECUNDATE is to make fruitful, or cause to Produce. FECUNDATION, when applied to animals, is synonymous with impregnation.

Plants, as well as animals, are, individually, limited in their duration. They shoot forth into existence ;—vegetate during a portion of time, greater or less according to the species, or to accidental circumstances, and then wither and die, leaving the possession of the soil to their successors. The continued process of reproduction, however, of the vegetable differs, generally, from that of the animal world ; and its various stages are expressed by appropriate names, which are, metaphorically, transferred to the animal kingdom, in such cases as seem to partake of a common nature, or that bear some striking analogy.

The distinction between Animals and Vegetables is, in the popular usage of the terms, wide and apparent. It is only under the observations of the Naturalist that the line of division is lost, or that the classes run into one another ; but these cases have been too rare, or of too recent discovery, to have had any effect on the ordinary language of nations. An ANIMAL (from the Latin *anima*, breath,) is, literally, a breathing being ; but, independent of its etymology, it is associated, in our ideas, with the faculty of mind. Of this subject we must speak in another part of our work, for with the property of sensation we have, in this place, nothing to do. Our present business is with beings that succeed

one another, under forms similarly organized, as they appear to us to come forward upon the stage of existence.

To VEGETATE (from the Latin *vigere*) is to grow, or increase in size, but is applied only to those natural productions that are distinct from animals; and which, under the different names of trees, shrubs, herbs, &c. fixed at *one end* to the soil, shoot forth the other into the atmosphere. With respect to the epithet *fixed*, we ought, perhaps, to except those plants which grow and float upon the waters. All these productions have the general name of VEGETABLES. The VEGETABLE world is not supposed to possess sensation, except in the imagination of the poet, or in the theories of certain philosophers. The growth of Vegetables, or the process of VEGETATION, is carried on by what is denominated a VEGETATIVE power, sometimes called VEGETABILITY. VEGETIVE for Vegetable and VEGETATIVENESS for Vegetability are out of use. To REVEGETATE is to Vegetate again, after the growth has, apparently, ceased.

We have said that a Vegetable is fixed in the soil, either *mediately* or *immediately*; because there are certain plants that grow upon other larger species, from which they derive their nourishment. Such plants are termed PARASITE, or rather PARASITICAL. The word PARASITE, of which Parasitical is the adjective, is from the Greek *para*, at or near, and *sitos*, corn, or food. The Athenians gave the title of Parasites to those ministers of the Gods who had the charge of the corn, destined for the sacrifices and the feasts. In a consequent sense, a Parasite was one who frequented the tables of the great; and, as food is, by implication, the principal motive, the name has, both in ancient and modern times, been applied to a person who, by means of flattery and servility, fastens himself upon another, in order that he may live by his bounty. PARASITICALLY is the adverb, and PARASITISM has been used to denominate the manners of a Parasite.

Ivy and other climbing plants, which derive their nourishment from the ground but cling to others for their support, have also been termed Parasitical; but the true Parasites, which have their roots inserted in the Bark and other parts of shrubs and trees, are, generally, either Mosses or Fungi. There is, however, one remarkable exception in the *white MISSEL*, MISSELTOE, or MISTLETOE. It is an evergreen flowering shrub,—the *viscum album* of Linnæus. It grows upon apple, ash and other trees, but seldom upon the oak; although it is with this tree that it is particularly associated in mythological history. The Misseltoe of the Oak has been held sacred by different and distant orders of Priesthood;—by the Magi of the Persians and by the Druids of the northern Nations. It was a specific in cases of Epilepsy, but does not appear in the modern Pharmacopœias.

The juice of the Misseltoe has always been famous for the formation of BIRDLIME, a slimy, or viscid substance, which is prepared for the purpose of catching birds. This gluey matter, now more generally extracted from the *holly*, is plastered upon the twigs of the bushy branch of a tree, and placed in the favourite haunt of the birds intended to be caught; who are allured to alight on these twigs, to which their claws, or *toes* adhere, so as to render them an easy prey to the fowler. The German *mist* signifies the dung of animals,—matter which, in all languages, is etymologically connected with dirt, slime, and other moist adhesive substances. It is hence that the MISTLE-TOE has its name,—and from the same observation of Natural History, the Latin *Viscus* signified not only the plant Mistletoe, but also birdlime or glue. From this latter source we have VISCID, sticky, or glutinous, in the manner of a slimy substance;—and VISCIDITY, the condition of being so. VISCIOUS and VISCOSITY have, respectively, the same meanings with somewhat less of intensity. They approach to the quality and state of Viscid and Viscidity.

The SHRUTE, or THRUSH, the largest of the feathered songsters, (which, from its perching on the tops of tall trees and singing in foul weather, is, in some counties, called the STORM-CK) is otherwise denominated the MISSEL-BIRD. This Bird feeds upon the fruit of the Misseltoe, and thus propagates the plant, by carrying the viscid berries from tree to tree. The fable of former times was, that the excrements of the Misselbird were birdlime, by which she herself was sometimes entangled; and hence the Latin proverb, *Turdus malum sibi cacat*,—‘The Thrush voids her own sorrow.’ There are several species of birds included, by naturalists, under the Genus *TURDUS*, (the Thrush,) of which the *viscivorus major* is the species above-mentioned; the *musicus* is the THROSTLE, or MAVIS; the *merula* is the BLACKBIRD, or MERLE; the *pilaris* is the FIELDFARE; the *iliacus* is the REDWING, WIND-THRUSH, or SWINEPIPE; and the *torquatus* is the RING-OUSEL. The WATER-OUSEL is placed in a different Genus:—it is the *STURNUS cinclus*.

That portion of a plant which is inserted in the ground, or in any other body to which it adheres, or from which it derives its nourishment, is the Root; and it is hence that the word Root denotes that from which any thing, literally or metaphorically, springs. To Root, or To ENROOT, is to fix the Roots in the ground, the power of doing so being generally understood to exist in the plant itself; and it is in allusion to this that we speak of a ROOTED aversion, or of a DEEP-ROOTED disease. To Root out, To OUTROOT, or To UPROOT, is to take up by the roots.

The idea contained in the word to Outroot, or to Uproot, is better expressed by the verb To ERADICATE, the action of which is ERADICATION, equivalent to

Outrooting. ERADICATIVE, designating what has the property of Eradicating is in the Dictionaries. These words are from the Latin RADIX, a Root, which, in a scientific application, is also English. In mathematical language, for instance, certain composite expressions, or quantities, are said to be evolved from other smaller ones which are termed their Roots; and the word Radix is used, in cases of particular series, in the same sort of metaphor, but with a different application. To exhibit these distinctions would lead us into abstract disquisitions more proper for a scientific work than for a Lexicon. RADICAL is belonging to the Root or origin; RADICALLY is equivalent to ROOTEDLY, but less literally applied; and RADICALNESS (for which some have written RADICALITY) is metaphorical ROOTEDNESS. A Radical change is a Rooted one,—a change of the whole tree, Root and branch. It is in the idea of belonging to the Root, from which the whole plant arises, that Radical is in some cases synonymous with *original*. To RADICATE, to shoot out Roots, and RADICATION, the act of doing so, are seldom used. RADICLE the diminutive expresses a small or embryon Root.

RADISH is an old generic name for certain species of plants, the Roots of which were eaten at table. The greater part of the Radishes are included in the Linnæan genus *RAPHANUS*, of which the garden RADISH is the *sativus*; the wild, or bastard, RADISH is the *raphanistrum*; and the sea RADISH is the *maritimus*. The water RADISH is the *SISYMBRIUM amphibium*; and the horse RADISH is the *COCHLEARIA armoracia*, the root of which is reckoned medicinal as well as esculent.

To EXTIRPATE is from the Latin *stirps*, which denoted not only the root but the stem, or stock, and, metaphorically, a race, or breed, of animals. To Eradicate is simply to uproot, but EXTIRPATION superadds (what indeed is a natural consequence) the utter destruction of the tree. To DERACINATE (from the French *racine*, a root,) is to tear up by the roots, but is out of use.

The Portuguese *raiz* signifies a root; and their *raiz de gengivre* has given us the phrase, A RACE of GINGER. Before the colonization of America, the highly aromatic and pungent root called Ginger, so much used for medicinal and culinary purposes, could be procured only from the East Indies, the trade to which was then monopolized by the Portuguese. GINGERBREAD is a sort of bread, baked by confectioners, of which the principal flavouring ingredient is Ginger. The herbaceous plant, of which Ginger is the root, is the *AMOMUM sinziber*. CARDAMOM and GRAINS of PARADISE (the former grateful, the latter hot and bitter) are, according to Linnæus, aromatic seeds of other species of the Genus *Amomum*. A fourth species, (*zedoaria*) ZEDOARY, has a root, of a campho-

raceous smell and bitterish aromatic taste, still prescribed by physicians; and the hot bitter roots of a fifth species (*galanga*) were formerly much used in medicine under the name of GALANGALE; which, from an imagined affinity in their virtues, is also the common name of a British plant, the *CYPERUS longus* of Smith, and *odoratus* of preceding Botanists.

The root of a vegetable, itself hidden in the soil, pushes forth one or more shoots, or stalks, into the atmosphere. These again expand into different forms, from a single stem to such as send out branches, leaves, flowers and fruits; all of which differ, in different plants, in size, shape, permanence and other qualities, according to the species to which the root belongs. When the shoots, or stalks, (that is, all that is above ground,) are of such a texture as to exist only a single year, the plant is said to be HERBACEOUS. It is an HERB, Latin, *herba*. If the root, too, perish, the plant is an ANNUAL (Latin, *annus*, a year.) If it last two years it is a BIENNIAL. A longer existence gives it the general name of a PERENNIAL. These words, originally adjectives, are often used substantively, and have their plurals. Grass and other plants, the leaves and stems of which are so soft and succulent that they may be cropped and eaten by cattle and other graminivorous animals, have the general and collective name of HERBAGE. He who collects Herbs is an HERBIST, HERBALIST, or HERBARIST, and differs from a Botanist in this, that he gathers his plants for the sake of their virtues, whereas the latter considers them only as they differ from one another in their external characteristics. Our early Botanists were all Herbalists; and when they searched for plants they were said to HERBALIZE, or HERBARIZE, and their Botanical works were termed HERBALS. An Herbal was sometimes called by the Latin name HERBARIUM, but this term is more properly applied to a collection of dried, or otherwise preserved, plants, arranged in some systematic order,—what we now call a *HORTUS SICCUS*, two Latin words signifying a *dry garden*.

The investigation of the virtues of plants has been long on the decline, and hence many compounds of the word Herb have fallen into desuetude. In most gardens there was, formerly, a spot, set aside for medical Herbs, which was called an HERBARY, or HERBER; and such plants were sold by the HERBWOMAN. HERBLESS is bare,—uncovered with grass or Herbage; and HERBAGED, HERBOUS, or HERBID is the opposite—HERBELET is a small Herb, and HERBY is partaking of the nature of Herbs. HERBESCENT and HERBULENT are not English, though they appear in the Dictionaries. Herbs which, having some degree of pungency to the taste, are brought to the table to be eaten raw, are termed SALADS, or SALLETS, (from the same origin as the word SALT); but those that

require to be boiled are called POTHERBS. A species of Valerian, (*VALERIANA Locusta*), is usually called CORN-SALAD, or LAMB'S-LETTUCE; and sometimes White POTHERB.

Certain plants have the word Herb, by way of eminence, as a part of their ordinary names. Of these:

HOLYHERB, JUNO'S TEARS, or PIGEON'S GRASS (the *VERBENA officinalis* of Linnæus) is now better known by the name of VERVAIN or VERVINE. The *Verbena*, or *Herba sacra* of the Romans, was an evergreen shrub; and is supposed to have been the Rosemary rather than our Vervain, which is an annual. Tradition, however, for ages, gave its virtues to the latter plant. The Holyherb was long a specific in hysterical and epileptic cases; and, further, was particularly powerful in incantations. These qualities (except the latter) have been transferred to VALERIAN, the *VALERIANA officinalis*; the roots of which, or of the species *montana*, fill with their nauseous stench, the shops of the apothecaries. The administration of certain Herbs, for the purpose of driving out evil spirits, has been ridiculed by modern practitioners; but it should be remembered that the diseases of the ancients, which were ascribed to the possession, or agency, of Devils, were either convulsive affections, or, what we now term disorders of the mind; because we are seldom able to refer them to any direct bodily Organ. The theory that would point out the cause of these evils is now different, but the virtue of the medicine remains unchanged; and it matters little, in removing the disease, whether we say that it eradicates the abstract terms Hysteria, Mania, &c. or that it drives out the Demons from whom they were, at one time, supposed to originate.

ROSEMARY, which was formerly called INCENSE-HERB, or HERB FRANKINCENSE, is the *ROSMARINUS officinalis*; and has its name from the Latin *ros*, dew, and *marinus*, belonging to the sea; because it is seen, glittering with dew, on the sea shores. The juice of this exotic shrub (for it is not strictly an herb) is reckoned a powerful stimulant of the nervous system. It was supposed, by the ancients, to strengthen the memory; and hence, perhaps, originates the custom of wearing its sprigs at weddings, and of strewing them over the graves of the dead. The *ANDROMEDA polifolia* the *marsh* or, *wild* ROSEMARY, is sometimes called *marsh* CISTUS.

Common RUE, *RUTA graveolens*, is also a shrub, but has obtained, nobody knows how, the name of HERB GRACE. If, as we believe, the latter appellation be peculiar to this country, we may suppose that it originated, as Shakspeare has applied it, in a *pun*: grace being understood in the sense of repentance.

To RUE is to repent,—to be sorry for what we ourselves have done ; but it had once a more general application, and signified not only to grieve or lament for any evil of our own, but also (what is reckoned a greater virtue) to pity the misfortunes of others. Among our older writers RUTH is synonymous with compassion ; and RUTHFUL and RUTHFULLY, with compassionate and compassionately. Having no negative conjoined with the word compassion, we have preserved RUTHLESS, RUTHLESSLY, and RUTHLESSNESS, to express the absence of the qualities of pity and remorse. RUEFUL, RUEFULLY and RUEFULNESS are, respectively, the quality, manner, and state, of sorrow for something done. If we associate in language, what are associated in fact, the feelings of commiseration and of grief with the moisture of the eye and the shedding of tears, we might refer this class of words to the Greek *rheo*, I flow. The aspirate being retained in the Saxon *hreowau*, to Rue, would seem to favour the conjecture.

THYME, or TIME, is the common name of several species of small aromatic shrubby plants, included in the Botanieal genus *THYMUS*. The *wild* THYME of this country, called also MOTHER OF THYME, is the species *serpyllum* ; and places that are covered with this plant, are termed THYMY. The *acinos* is *small wild* BASIL ; the *calamintha* is the common CALAMINT ; and the *nepeta* is the *lesser* CALAMINT. The Thyme (or Time) has been suggested to us in this place, by the recollection of the punning proverb : “ Rue and Time, though they grow in the same garden, are seldom found together.” *Mountain* RUE is the *RUTA montana* ; *Dog's RUE* is *SCROPHULARIA canina* ; *Goat's RUE* is the *GALEGA officinalis* ; *Meadow RUE* is the *THALICTRUM flavum* ; and *Wall RUE* is the *ASPLENIUM Ruta* ; otherwise termed *White MAIDENHAIR*, *TENTWORT* or *White SPLEENWORT*.

HERB GERARD, GOUTWEED, or ACHEWEED, is the *ÆGOPodium podagraria*, but has long lost its character as a medicine. When it became a *weed*, the name of GOUTWORT was given to the *garden* ANGELICA (*ANGELICA archangelica*) the seeds and roots of which are still found among the articles of the *Materia Medica*. The present denomination of this plant, shews that it has been held in high estimation ; but it once possessed a name still more venerable : it was called the *ROOT OF THE HOLY GHOST*.

HERB BENNET (*benedictus*, blessed,) is the common AVENS, or *GEUM urbanum* ; and the *water* AVENS is the *rivale* ; both of which species are yet retained in foreign Dispensatories, and the latter in some of our own. It has been said (we know not on what authority) that Augsburg Beer, which is much prized in Germany, owes its character, in part, to the custom of putting a small bag of the root of Avens into each cask.

ST. BARBARA'S HERB, WINTER-CRESS, or ROCKET, is the *ERYSIMUM barbara*. It is not now reckoned medicinal, though a kindred species, the *officinale*, or HEDGE MUSTARD, is still used on the continent. The *alliaria* is JACK BY THE HEDGE, or SAUCE-ALONE, and the *cheiranthoides* is called TREACLE WORMSEED.

HERB WILLIAM, BISHOP'S-WEED, or BULLWORT is the *AMMI majus*; and HERB PARIS, TRUE-LOVE, or ONE-BERRY, is *PARIS quadrifolia*.

WILLOWHERB is a name given to certain plants the leaves of which resemble those of the Willow. The *LYTHRUM salicaria*, or true WILLOWHERB (a celebrated medical plant in Ireland,) is the purple LOOSESTRIFE; and the *LYSIMACHIA vulgaris*, or common LOOSESTRIFE, is the yellow WILLOWHERB. The *LYSIMACHIA thyrsiflora* is the tufted WILLOWHERB; the *EPILOBIUM angustifolium* is the FRENCH WILLOW, or ROSEBAY WILLOWHERB; and all the other species of *Epilobium* are different Willowherbs. The *Epilobium hirsutum*, hairy WILLOWHERB, is vulgarly called CODLINS and CREAM. HERB TWOPENCE, or MONEYWORT, is the *LYSIMACHIA nummularia*, so termed from the shape of its seed pods. The *SIBTHOBPIA Europæa* is bastard MONEYWORT.

KILLHERB, HERB-BANE, or BROOMRAPE is the *OROBANCHE major*. It is a sort of parasitical plant, for its Root adheres to the Root of other plants. It generally attaches itself to Broom, and hence its name.

HERB TERRIBLE, or GUTWORT, is a violently purgative green-house shrub, the *GLOBULARIA alypum*.

HERB CHRISTOPHER, BANEERRIES, or GRAPEWORT, is the *ACTÆA spicata*. It is a very poisonous plant, though formerly much used in medicine.

HERB ROBERT, or stinking CRANESBILL, is the *GERANIUM Robertianum*; and, whatever it may have been, is now generally considered as worthless. Other plants, occasionally dignified with the additional designation of Herb, will be noticed under their more ordinary names.

The Saxon *wurt*, or *wyrt*, signified an Herb, and *wyrt-geard* was a wort-yard, or Garden of Herbs. Its varied orthography *ort-geard*, changed in consequence of the pronunciation into ORCHARD, is the name by which we now designate a garden of Fruit-trees. All extracts of Herbs were formerly denominated Worts, Ales, or Oils, according to the mode by which they were extracted; but the term Wort is now applied, solely, to the liquid extract of malt, procured by

infusion in hot water. In no other case does the word appear, except as a termination in the names of plants,—such as, Liverwort, Lungwort, Woundwort, &c. These and numerous others will be mentioned, as they occur, when we speak of the former part of each of these compound names; and, at present, we shall merely notice a few that have got sanctified designations:

ST. JOHN'S WORT, the *HYPERICUM perforatum*, was famous among our ancestors for the cure of mental disorders, and for (what was the same thing) the dispossession of Demoniacs. There are many species of the Hypericum, of which the *quadrangulare*, ST. PETER'S WORT, has still a place in some of the foreign medical Colleges. GAMBOGE, a yellow gum (so called from Campoge, the country where it is produced,) well known both as a drug and as a water-colour, and which is generally understood to be the inspissated juice of a tree, (the *STALAGMITIS cambogioides*) is said to be also manufactured from the *bacciferum* and other species of Hypericum. The *androsemum*, or PARK LEAVES, having been esteemed as a vulnerary, is otherwise termed TUTSAN, from the French *tout sain*, all heal.

ST. JAMES'S WORT, or RAGWORT, (the *SENECIO Jacobæa*) is now expelled from the British Pharmacopœias, although it formerly was supposed to have many virtues. In our herbals it has the name of STAGGERWORT, as being a remedy for a disease, in the Brain of Horses, and some other animals, called the STAGGERS. To STAGGER is to reel to and fro, in walking, like a drunken man; and, when applied to the mind, signifies to waver, or doubt, respecting an opinion. A person is supposed to be STAGGERED by his opponent's argument, as if he were stunned by a blow. STAGGERINGLY has sometimes been written for the adverb.

Gardens for rearing Potherbs, now called KITCHEN GARDENS, have been generally denominated from the name of the herb which was principally cultivated. In Scotland, they are KALE-YARDS, because they are, for the most part, occupied with KALE or COLE. The Latin *caulis*, the stalk or stem of an herb, in a secondary sense, denoted any potherb: and, especially, COLE or COLEWORTS. The varieties of Colewort have been so long cultivated that the original plant, from which they have sprung, is not well ascertained. They are generally, however, referred to the *BRASSICA oleracia*, or Sea CABBAGE. Sea KALE is the *CRAMBE maritima*. Gardeners distinguish the cultivated Coleworts into common green COLEWORTS, or KALE; BORECOLES, BROCCOLI, or curled COLEWORTS; CABBAGES, (Latin *caput*, the head,) the leaves of which close together into a globular form; CAULIFLOWERS, a sort of hot-bed species, the heads of which are eaten, when in flower; and the Turnip CABBAGE, whose stalk swells like a Turnip. Of each of these there are different sub-varieties, which we are neither able nor willing to describe.

A Saxon herbary was called a *leac-tun*,—literally a Leek-town, or Leek-garden; for the word *tun*, a TOWN, was not then limited to denominate a specifically bounded collection of human habitations, but expressed any inclosure whatever. Like the Latin *caulis*, the Saxon *leac* had its common and its individual application. It was an Herb in general, and, particularly the natural division of high-scented, bulbous-rooted plants. It was not only the common Leek, but the whole of the tribe, then known by the name of GARLIC, (Saxon *gar-leac*) and now comprehended under the Genus *ALLIUM*.

The *ALLIUM oleracium* is wild GARLIC; the *vineale* is Crow GARLIC; the *ursinum* is Bear's GARLIC, or RAMSONS; and the *schoenoprasum* is cultivated under the name of CHIVES or CIVES: so called from the little knobs (French *chef*, the head,) which surmount its tubular threadlike leaves. These and two or three others are British plants; but the *sativum* or common GARLIC; the *scorodoprasum*, ROCOMBOLE, or Spanish GARLIC; the *porrum*, or LEEK, and the *cepa*, or ONION, are all of exotic origin. The trivial name *cepa* is said to be from the Latin *caput*, a head, because this plant has a globular root; and Onion (Latin *unio*) is, probably, because its root consists of a number of concentric shells, united in a single bulb. The *fistulosum*, or Welch ONION, has no bulbous root. The *ascalonicum* (from Palestine) ESCHALOTS, SHALLOTS, or SCALLIONS, is a species of Onion that increases by offsets, which the real Onion never does. The *canadensis*, or Canada TREE-ONION, carries its bulbs, or Onions, on the tops of its stalks.

The common Garlic and Onion are still used in medicine, as is, also, the Sea-ONION, or SQUILL, (the *SCILLA maritima*); but the *SEMPERVIVUM tectorum*, the HOUSE-LEEK, has lost its credit. A species of Oyster, which is of a roundish figure, very thin and transparent, and representing a piece of the peel of an Onion, is called ONION-SHELL. The OYSTER has its name from the Latin *ostrea*, (*os*, a bone,) which, in a general sense, denoted any fish with a hard shell. The common OYSTER is the *OSTREA edulis*, of which there are several varieties, that are brought to table, either raw, roasted, or pickled. This bivalve shell-fish was, until lately, supposed to have no power of loco-motion; but to remain through life chained to the rock, or bank, (at the bottom of the sea) on which it was spawned; and, hence, it was often alluded to as being the lowest in the scale of animal life. A woman who sells Oysters is an OYSTER-WENCH; and a species of sea-weed, which grows upon stones and shells, (the *ULVA lactuca*), is called LETTUCE-LAVER, or OYSTER-GREEN. The SEA PIE, (*HÆMATOPUS ostralegus*) a Bird which feeds on marine insects, limpets, &c., and on Oysters, when their beds are laid bare by the receding tides, is called the OYSTER-CATCHER. With its hard compressed bill, it forces open the shells of the Oyster, and tears the limpet from the rock.

The keeper of the Saxon *leac-tun*, or Herb-garden, was called a *leac-wearth*. He was an Herbist, and, as was the practice of the time, a curer of diseases. Hence *læc*, or *læce*, was a physician, and his science was *læce-cræft*, afterwards LEECHCRAFT. In old English, the doctor was always called a LEECH, and, in some counties, COW-LEECH and COW-DOCTOR are still synonymous. The word Leech is not now in use, except to denominate a species of aquatic worms, (the *Hirudo medicinalis*,) used for the purpose of blood-letting. The species *sanguisuga*, the HORSE-LEECH, sucks blood with greater avidity, but it is supposed that its wound is more apt to fester. The *Hirudella marina* is the Sea-LEECH. Metaphorically, a greedy person, who fixes on another for the sake of a selfish pecuniary advantage, is termed a Leech, or a Blood-sucker.

Though the word Herb came, afterwards, to be limited in its signification, both in Latin and in English, it must, originally, have denoted any vegetable whatever. The Latin *arbor*, which seems to be merely another orthography of *herba*, was, in its primary usage, applied to every thing which grew, sprung up, or vegetated. In a more restricted meaning, it signified a TREE, that is, a perennial plant with a simple shoot, or stem, which, after rising from the root, to a greater or less height, spreads out into branches and leaves. The stem of a tree, in its first years succulent and soft like that of an Herb, becomes, every year, more and more hard. While it continues to grow, the outer rind, or bark, of the stem and branches is more spongy than the inner part, which gradually hardens, and is converted into what we call Wood. When the Tree is FELLED, (that is, cut down,) its Wood is carved, shaped, or pieced together, into various articles of ornament and use; which are called WOODEN, to distinguish them from similar articles, fabricated from other materials. WOODEN is the adjective, applied to every thing that is formed of Wood; while WOODY is the epithet which characterizes the WOODINESS, or hardness of the stem or branches of a plant, in opposition to herbaceous. LIGNEOUS, (Latin *lignum*, Wood,) is more scientific than Woody, with which, in this usage, it is otherwise synonymous. WOODY and WOODINESS are likewise used to express a redundancy of stems and branches in a tree or shrub; or, an exuberance of these trees and shrubs themselves, as found growing in any particular spot of ground, when compared with the nakedness of other places where the vegetation is less abundant. Wood, then, may be considered in two different states: as growing; and, in its use when it is cut down, and has, therefore, ceased to grow. It is to its latter state that we shall first advert in our explanations.

The terms Wood and Timber, though in reality distinct, have often been confounded. TIMBER (Saxon *tymbrian*, to build,) designates such beams and

logs of Wood as are large enough to form the joists, rafters, and other framework of a building; for the houses of our ancestors were generally **TIMBERED** like a sort of wooden skeleton, the walls and roofs being filled up and covered with other materials. The framework of a Ship is called the **TIMBERS**; and Shakespeare has **UNTIMBERED** as an epithet to a fragile boat. In correct language, **WOODMERCHANT** (formerly **WOODMONGER**) is more general in its meaning than **TIMBERMERCHANT**; and the same distinction exists between a **WOODYARD** and a **TIMBERYARD**.

The thick part, or stem, of the Tree could alone be employed as Timber. This stem, when cut from the root, and disencumbered of its top and branches, is called the **TRUNK**; and the same name is given to the body of a Man, considered separately from the head and limbs. The Latin *truncare* (see **TRENCH**) was, in its primary signification, to lop off the branches of a Tree, in which sense our old writers have **TO TRUNCATE** and **TRUNCATION**, but the modern terms are **TO DETRUNCATE** and **DETRUNCATION**. A **TRUNCHEON**, which was the knotted trunk of a Tree, in the grasp of Hercules and the other heroes of antiquity, has dwindled into a short gilded staff, in the puny hands of a modern Marshall; and remains the emblem rather than the reality of power. As an official symbol of delegated authority, it is now more usually called a **BATON** (see **BEAT**), and the name is the same, whether it be awarded by a Monarch, as a mark of honour to a favourite General of an army, or entrusted, by an inferior Magistrate, into the hands of a parish Constable.

TO PRUNE differs from **to Detruncate**. It is not to cut down the shrub, or tree, but merely to lop off such superfluous shoots, or boughs, as are deemed to be inimical to its proper growth, or to the quality or quantity of its fruit. This **PRUNING** is performed by means of a **PRUNINGKNIFE**, or (when the **PRUNER** cannot easily reach the shoot) by a **PRUNINGHOOK**. **UNPRUNED** is having a wild luxuriance of branches. The origin of the word **to Prune** is rather uncertain. The usual derivation is from the French *provigner*; which is to take cuttings from the stock of a vine for the purpose of planting them, so as they may take root and form new stocks. However this may be, our word **to Prune** has no relation to the utility of the shoots. A hawk, when picking out his loose feathers, was, formerly, said to **prune** his wing.

The trunk or stem of a tree is otherwise called the **Stock**, but this term is associated with its growth, being the name for what is planted, or, as it were, **Struck** into the ground, and which produces and nourishes the branches, leaves, and fruit. **TO STICK**, in its primary usage, is to infix, to pierce, or make an

incision with a sharp pointed instrument ; but in this sense we now more generally use the verb **To STAB**. **To Stick** a man with a dagger is the old phrase ; to **Stab** him is the new. The action, as well as the wound, is called a **STAB** ; but we have now no similar substantive from the verb to **Stick**, except the slang of fencers who use the terms **Stock**, or **Stuck**, and **Stoccado** (Italian *stoccata*,) for a thrust with a rapier. The agent is either a **STICKER**, or a **STABBER**. Pointed pieces of wood, driven partly into the ground so as they may stand firm and upright, are called **STAKES**, and, in some counties, **STABS**. They are a species of posts ; but posts (Latin *positus*, placed,) are not necessarily **Stakes**. Persons, or animals, whom it is intended to torture, are fastened to **Stakes** ; and hence, when speaking of those, of our ancestors, who were burnt alive for having promulgated what the church called heretical opinions, we say that they were brought to the **STAKE**. In gaming, or any other contest, whether with regard to real superiority or to chance, the pledge, (which is fixed or placed in the hands of the **STAKE-HOLDER** to wait the issue of the event, and which is to be *taken up* by the winner,) is called the **STAKE**. It may be property, or it may be character, for **To STAKE** either of these is to put something to the hazard.

STICKS are smaller branches of a tree, when lopped off and thereby withered or deprived of their leaves. **Sticks** are made into bundles for firewood, or other purposes. A **STICK** may also be the name of a walking-staff, or, if strong enough, a **CUDGEL**. A staff is intended as a support, and may be finely formed or ornamented ; but a **Cudgel** (from to cut) is the undressed knotty *Cut* of a branch, or of the young stem, of a tree. It is used for attack, or defence, and chosen of such a form and material as best to answer the purpose. **To CUDGEL** is to beat with such a stick, and a contest with cudgels is **CUDGEL-PLAY**. In these sports, when a **CUDGELLER** resigns the contest, he is said *To cross the CUDGELS*. The handle of a broom is a **BROOMSTICK**. Drums are beat with **DRUMSTICKS** ; the instrument, (including both the wood and the hair,) by means of which we draw forth the notes from the strings of a Fiddle, is called a **FIDDLESTICK**, and we shall afterwards have occasion to notice other words with the same termination.

In stabbing or piercing through two or more pliable substances, they are fixed to each other ; and when this is done (as by a needle and thread) so as to be permanent after the piercer is withdrawn, the operation is called **STITCHING**. The articles are **STITCHED** together, and the different punctures, containing the thread by which they are united, are termed **STITCHES**, and, in some counties, **STRICKS**. In thus uniting two pieces of cloth, leather, &c. the line of **Stitches** is a seam ; but the seamstress often makes ornamental **Stitches** where there is no seam, and

this is more emphatically called *Stitching*, the ordinary term being *sewing* (See *To Tack*.) A sharp internal pain in the body, similar to what we should conceive to proceed from the stab of a pointed instrument, is called a *Stitch*; and persons liable to *Stitches*, formerly, endeavoured to remove them by means of the plant *Stitchwort*, the *STELLARIA* of Linnæus, of which we have three or four native species, all, we believe, equally efficacious.

Bodies that are united, by means of any slimy or glutinous substance, are said to *Stick* together, although the reason of their doing so is very different from what we term *Stitching*. They have what we call the quality of *Stickiness*. The fact is, that when (as is almost always the case) we cannot easily find out the immediate cause of any particular phenomenon in nature, we must rest contented with some approximation or imaginary analogy. The bodies *Stick*, or (by the intervention of some other substance which we call glutinous, or *Sticky*) we may *Stick* them to each other, or one upon another, as the *BILLSTICKER* pastes his advertisements upon the walls. Applied to the mind, *Stickiness* (or more properly *tenaciousness*) may be termed a virtue, or a vice, according as it affects the feelings of him who characterizes it. *To Stick out* is literally to stand out as a protuberance, or, metaphorically, to adhere pertinaciously to an opinion after it has been abandoned by others. Persons who do so are said *To Stick*, and are called *STICKLERS*. A genus of fishes, *GASTEROSTEUS*, are called *STICKLEBACKS*, or *BANSTICLES* (Saxon, *ban*, a bone,) on account of their having bony spines, or prickles, on their backs. The common *Banstickle*, (*aculeatus*), has three spines, is about three inches long, and inhabits fresh water ditches and small rivulets. The *pungitius*, or ten-spined *Stickleback* is the most diminutive of the fish tribe known, being seldom an inch and a half long. The other species either inhabit the seas, or are only to be found in foreign countries.

It is from its adhesive quality that *PLASTER OF PARIS*, which forms the ornaments of our ceilings, is called *Stucco*; French *stuc* and Italian *stucco*. This is a sort of mortar made of calcined gypsum, powdered and tempered with water, which it rapidly absorbs. *GYPSUM* (Greek, *gypos*, plaster,) is a mineral substance, chemically termed *SULPHATE OF LIME*, because, on analysis, it is found to consist of lime combined, in a certain proportion, with water and sulphuric acid. Gypsum, in its mineral state more or less impure, is various in its structure;—such as, earthy, stony, foliaceous, and crystallized. In some states it is resplendent, reflecting star-like rays. The compact, or stony gypsum, is often pure white, and is the *ALABASTER* of modern Mineralogists. In ordinary language, however, the word *Alabaster* (a Latin term signifying a *white-star*) has never been very determinate, either in ancient or modern usage. It has been

applied to different species of snow-coloured stones ; some of them Sulphates, some Carbonates, of Lime, and others compounded of both. The sparry and chrystallized Gypsums are, from the nature of their lustre, called SELENITES, or MOONSTONES, (Greek, *selene*, the Moon,) and SELENITIC, has been sometimes written as the adjective, in place of GYPSEOUS, or GYPSINE. SELENOGRAPHY, (a description of the Moon) SELENOGRAPHIC and SELENOGRAPHICAL are in the Dictionaries.

When trees are propagated by means of cuttings, whether planted in the ground or engrafted upon other Stocks, that from which the scions are taken is called the *parent* Stock ; and it is, alluding to these natural objects, that, when speaking of tribes or families of men, (or of breeds of animals,) which we believe to have descended from the same ancestors, we say that they have sprung from the same Stock, or are branches of one parent tree.

In another metaphor, Stock is any *fixed* thing from which we expect to *reap* or *gather* some periodical advantage or fruit. Thus the money and goods of a merchant, to the amount which, at an average, his business requires to be continually in his hands, is called his Stock *in trade*, from which certain profits are expected to arise. The balance of this Stock which remains, after deducting the amount of his debts, is his CAPITAL, the *head* or source (Latin *caput*) by which his business is carried on. He who, instead of trading with his CAPITAL, lends it out for hire, or interest, to others, is a MONEY-LENDER ; and, when he bargains for a hire beyond the maximum fixed by law, he is a USURER. He is guilty of USURY, of making USURIOUS bargains, that is, of taking more for the *Use* of his money than the law allows. (See INTEREST.) The verb To USURE is obsolete. He who has, comparatively, large sums of money at his disposal, has, recently, been denominated a CAPITALIST.

Money lent to the government of the country, or invested in the funds of a chartered trading company, and which is usually divided into shares of a determinate size, is called Stock ; because it is fixed and not repaid, but brings forth fruits under the name of interest, or of dividends. These shares, or Stock, which have the names of GOVERNMENT STOCK, EAST INDIA STOCK, BANK OF ENGLAND STOCK, &c. are transferable at pleasure, and the sales and purchases are managed for the parties by STOCKBROKERS. The sales are often merely nominal, and form a species of wagering as to the value of the Stock at some future day. This is called gambling in the funds, or STOCKJOBING, and the gamblers are STOCKJOBERS. In the slang of Change-Alley, where these operations are carried on, the nominal buyers of Stock on time (for it is the difference of value between

the times of purchase and delivery only that is paid) are called **BULLS**, and the sellers **BEARS**.

The money thus borrowed and denominated **Stock**, forms the capital or **FUNDS** of a trading company,—the *Foundation* on which their trade is raised; but, as is the case with governments, when the money is expended, and nothing except the acknowledgment of the debt remains, the interest of which is paid from the taxes, it is rather a misnomer to call these government acknowledgments, **FUNDS**: yet such is the language. The lenders are called **FUNDHOLDERS**, and this borrowing is called the **FUNDING SYSTEM**. A portion of the taxes paid annually into the hands of certain persons called Commissioners, to be appropriated by them towards the reduction of the debt of the government, forms, or should form, the **SINKING FUND**.

A collection of what may be requisite, or useful, at a future time, though it produce no periodical interest, or profits, is nevertheless called a **Stock** or a **Fund**. We lay up a **Stock** of provisions, or acquire a **Fund** of useful knowledge. **Stock** in trade differs too with the nature of the business. The **Stock** or **STOCKING** of a farm, for instance, consists of horses, cattle, and agricultural implements; and To **Stock** a farm is to lay in a sufficiency of these requisites. To **STACK** is to pile up a quantity of similar materials, in a regular form, usually for a temporary preservation, so as they may stand of themselves without other support. It is generally applicable to hay, or to corn before it is separated from the straw. The farmer is said to have so many **STACKS** in his corn-yard, or **STACKYARD**. 'The hay, or straw, is **STACKED**.' 'The **Stack** is well built, and, when thatched, will defend the corn from the weather.' Faggots of wood, and other things that may be easily piled up, and so *tacked* together, may be **Stacked**, but many other things, such as grain, must remain in a heap, or *mow*. A number of Chimnies placed together are called a **STACK** of chimnies, alluding to the stock, stalk, or pillar of masonry, in which they are contained.

Considering the **Stock** of a tree after it has been cut down, or ceased to grow, it is equivalent to the words wood and timber. A ship, while building, is said to be on the **Stocks**, because she is raised, supported and propped up with beams and *Stakes*, in order that the carpenters may have access to work on the bottom as well as on the sides. When built, the vessel is **LAUNCHED** from the **Stocks**; that is, she is made to slide, with great velocity, down an inclined plane, from which she plunges into the water. This is called a **LAUNCH**, as is also a flat-bottomed boat, (easily *Launched* or pushed from the shore) belonging to a ship, and used for bringing on board stores and water. A spendthrift is usually compared to a ship from the stocks. He is said to **Launch** out into an extravagant

expenditure,—to run a mad career, until, being plunged over head and ears in debt, he finds himself involved in a sea of trouble.

To Launch is to throw as LANCES were formerly thrown; but it is better to use the orthography To LANCE, when we mean to throw, or shoot, without alluding to a ship. Lances are spears, but those of antiquity, which were used as missile weapons, were short, and had a shaft, wings and a dart. The Lance of chivalry, which served the knight in his tilts and tournaments, was a long spear, the end of which was supported by a fixture to the horse's saddle, called the Rest. The iron or steel head of a spear, or Lance, is oval, flat, thin, and pointed, with sharp cutting edges, and whatever has this form is said to be LANCE-SHAPED, or LANCEOLATE. LANCET, the diminutive, is a small surgical instrument, of the form just mentioned, which, on account of its readily entering the flesh, is advantageously employed where piercing or puncturing is required: as in opening a vein, or artery for bleeding; or an abscess, for evacuating the contained matter.

There are other applications of the word Stock, some of which, perhaps, may escape our notice, but all are easily derivable from its original signification. The wooden part of a gun, as well as many other articles, is called the Stock, as being that into which the principal parts of the implement are fixed. A STOCKLOCK is a lock, the wards of which are fixed, or inserted, in a piece of wood. Two heavy logs of timber, each having semicircular notches, which, being opposite, fold upon one another and form holes that surround the ankles of a prisoner, so as to prevent his escape, have also the name of STOCKS. A fool is called a Stock. He is stupid as a log of wood. He is a LAUGHING-STOCK. To stand STOCKSTILL is to be immoveable as a post. Long confinement renders a man STOCKED, that is, stiff, so that he cannot walk. STOCKED, or STOCKISH, is also opinionative, or immoveable in mind. Stock (as dead wood) is senseless and inanimate. The idolaters of old were accused of worshipping Stocks and Stones, in place of the living God.

The Danes and other northern nations have a sort of dried fish which they call STOCKFISH. These are taken in season, and dried, (without salt,) so as to preserve them through the year. Before they are used, they are beaten to softness with a Stick, or Staff, (in German, *Stock*,) from which they have their name. The fish prepared into Stockfish are different species of the genus *GADUS*, though, in this case, confounded under one general appellation. The HAKE (*merluccius*) is, we believe, the common Stockfish, and is also very appropriately called POOR JOHN. The LING (*longa*) in German, *der langer Stockfisch*, is the longest of the genus. There are also the flat and the round Stockfish, which seem to be the

brosme, TORSK, or TUSK, and the *morhua*, COD, CODFISH, or KEELING. Among other less known species of this genus, we find the WHITING, (*merlangus*) so called from its colour; and the HADDOCK, (*æglefinus*.) These are never termed Stockfish, though both are dried in the same manner, and sold, the former under the name of SCROLL-WHITINGS, and the latter under that of SPELDINGS, the name alluding to their being *Split*, or cut up lengthwise. Split was formerly written SPELT, a word which is yet retained, in the same sense, to increase the confusion of our Dictionaries. "In the legends of credulous devotion the Haddock is admitted to be the same fish which St. Peter caught with the tribute-money in its mouth. The two spots on the sides, near the head, are considered as the marks of St. Peter's thumb and finger, which have ever since remained on the whole race to perpetuate the circumstance; but it may be added, that the Haddock is not without a rival in this reputed proof of sanctity; the sides of the DORY, or JOHN DORY being even more distinctly marked." On this account, the Dory is also called ST. PETER'S FISH. It is the *ZEUS faber*, and has its vulgar name from its colour of golden-yellow, in French *jaune doré*.

Stock and STALK are of the same origin and were long synonymous, but the latter is now more particularly used to denote the stem that supports a head of leaves, of flowers, or of fruit, whether it spring immediately from the root, or from a branch of the herb, shrub, or tree. The short stem on which a leaf is raised up from the plant is a FOOTSTALK. The stems of corn and grass are more peculiarly Stalks, because the grain is borne on their tops: and we say that a plant or flower is long or short STALKED. Metaphorically, we speak of many things as raised upon Stalks. A Stake, or pillar, if made to carry any thing on its head, is an artificial *Stalk*; for the words are essentially the same, the *l* being introduced to mark a broad pronunciation. A net for catching fish which is affixed to Stakes, driven into the ground, in shallow water, and which is called a STAKE-NET, was formerly termed a STALKER, or STALKING-NET. For the verb of motion To STALK, and other kindred words, we must refer to a subsequent part of our work.

Certain ornamental flowering plants of the Genus *CHEIRANTHUS*, WALLFLOWER, have the appellation of Stock; not improbably, from their carrying their flowers on the top and branches of the principal Stock, or Stalk. Of these, the *incanus* is STOCK-GILLIFLOWER, or QUEEN'S STOCK-GILLIFLOWER; the *annuus* is TEN-WEEKS' STOCK, and the *maritimus* is commonly called VIRGINIA STOCK, although it is a native of the sea-coast of the Mediterranean. There are, besides, several varieties known to gardeners by the names of BROMPTON STOCK, SHRUBBY STOCK, &c. Among the species of *Cheiranthus*, the *cheiri*, or Garden WALL-

FLOWER, has lately been considered as an exotic plant, and distinguished from the *fruticulosus*, or *wild* WALLFLOWER, which grows so plentifully on our old walls. The *sinuatus*, found on the Welch coast, is SEA WALLFLOWER, or SEAGILLIFLOWER. The name GILLIFLOWER (properly JULY-FLOWER) is generally understood to have been given to those favourite plants that flower about the month of July; and, as we shall afterwards see, is a common name for the different varieties of the *DIANTHUS caryophyllus*, otherwise called CARNATIONS.

The English STEM and Latin *stemma*, the Stock or Stalk of a plant or tree, have been usually derived from the Greek *stemma*, a Garland or Crown; but, if so, it would seem that the denomination might have been more applicable to the spreading head of the tree than to the trunk which supports it. A Stem is either a Stock or a Stalk, the larger or the lesser shoot of a plant. Metaphorically, it signifies the Stock from which the branches, or families, have sprung; or it may be those families themselves, as new Stems, or shoots, from the primitive Stock. Flowers grow on Stalks, and they may also be said to grow on Stems; but we seldom call that a Stem which carries only a single flower, because the word is connected with the idea of its having branches. The German *stamm*, a Stem, has almost all the applications of our word Stock. It even denotes the capital, or funds, of a trading company. The STEM of a Ship is its prow, or rather its Bowsprit, as being formed of the Stem of a tree. A vessel is said To STEM the stream, or the tide, when she bears up against it. The phrase is still used at sea, and has been long a favourite metaphor. To STEM is also to stop, or staunch, the bleeding of a wound; but this usage is not general, and we merely mention it here, because, being etymologically connected with a large class of words, it will come again under our observation.

The larger pieces of Timber in an architectural building, or a mechanical erection, are called BEAMS, from the Saxon *beam*, a tree; because, in times when wood was in greater plenty, and when less attention was paid to elegance and symmetry of structure, those parts which required great strength were made of whole trunks of trees. Beams are generally understood to lie horizontally; for, in other positions, the timbers have less strain, and, hence, do not require pieces of such magnitude as to entitle them to the name. It is not, however, the real but the comparative size that is attended to; for the name is retained although the whole fabric be diminutive, and even when the framework is made of metal instead of wood. The SHANK, or straight part of an anchor, is yet called the Beam, though now made of iron; and, it is the same with the common weighing instrument, or balance, which is composed of a pair of scales, one suspended from each end of the Beam.

When an aperture is made in a dark chamber, so as to admit the rays of the sun, what is called a *BEAM OF LIGHT* appears to cross the room, while the surrounding parts are in comparative darkness. The otherwise invisible particles of matter, which are continually floating in the atmosphere, are enlightened by this Beam. They are called *MOTES*, and seem to be in perpetual motion like the atoms of Epicurus. The effect of minute particles of dust, &c. in inflaming the eye is well known; and, it is in allusion to their apparent congregation that we are admonished to pull the *Beam* out of our own eye, that we may see clearly, before we attempt to take out the *mote* that is in our brother's. Our word *Mote* is seldom taken beyond this usage; but the Saxon *mot* denoted, either an extremely small body, or one of the minute parts into which a larger body was divided. Thus, in the exaction of a tribute, or the levying of an impost, the portion, paid by an individual, was his *mot*; and, in voluntary contributions, we use the word *MITE* to signify a small donation, which we sometimes express by the Latin word *MODICUM*. A *MITE*, also, designates any small creature whose form is invisible to the naked eye, such as are found in old cheese, which is then said to be *MITY*. What, in ordinary language, is called a *Mite*, is termed, by naturalists, an *ANIMALCULE*, (the diminutive of animal); but the science of these gentlemen is so much beyond the observation of the common people, that, the word *Mites* seems hardly comprehensive enough to embrace the numberless varieties of *Animalcules*. All, for instance, that are microscopic, that is, invisible without the assistance of glasses, being known only to the philosopher, must be excluded from the ordinary designations of the multitude.

The metaphorical *Beam of Light* is characterized according to the luminous body by, or from, which it is supposed to be protruded. It is hence that we speak of *SUNBEAMS* and of *MOONBEAMS*. To *BEAM* is to emit streams of light. That which does so is *BEAMY*; otherwise, it is *BEAMLESS*. It is by a secondary sort of metaphor that we give the name of *Beam* to the light of any other object than that of the sun, in which, only, it has that similitude. But such exaggerations are to be found in every language. Our ancestors spoke of *CANDLEBEAMS*; and the sonneteer still sings of the lustre that *Beams* from the eye of his mistress. [See *RAY*.]

We have said that the Saxon *beam* signified a tree: the *CARPINUS betulus*, or *HORSE-BEECH-TREE*, is yet called *HORNBEAM*, (formerly *HARDBEAM*), on account of the horny hardness of the wood; and, the *PYRUS Aria* (*CRATEGUS* of Linnæus) is the *WHITE BEAM*, or, by a sort of pleonasm, the *WHITE BEAM-TREE*.

The *BEAMS* of a ship are the main cross timbers which support the deck, and keep the sides from being pressed together; but the large *Beams*, that are

connected with the mast and rigging, are termed Booms, from the Dutch *boom*, which also signifies a tree. These are chiefly appropriated to the purpose of extending the different sails, and are called, respectively, the MAIN-BOOM, the DRIVER-BOOM, the GIB-BOOM, &c. according to the name of the sail in which they are employed : differing in size from a large tree to a slender pole. A Beam fixed in the bottom of the ship, and rising, perpendicularly, like the trunk of a tree, above the upper deck (or above the sides of the vessel when it has no deck) is a MAST. This serves to carry the yards and sails, and there are often two or three Masts, standing in a line lengthwise, according to the size of the vessel or to the manner in which she is rigged. In ships that have three Masts, that which is next to the prow is the FOREMAST ; the middle (usually the largest) is the MAINMAST, and the last, next the stern, is the MIZZEN, or MIZZEN-MAST. TWO-MASTED vessels have only the *Fore* and *Main* MASTS.

Except in boats or ships of very light burden, which are usually termed SMALL-CRAFT, the height of the Mast is made up in separate pieces, attached one above the other. That which immediately surmounts the fixed part, or LOWER-MAST, is the TOP-MAST ; above this is the TOP-GALLANT-MAST, and, sometimes, to the head of the latter, there is affixed a small boom called a ROYAL-MAST. All these may be joined either to the Fore, the Main, or the Mizzen Mast, and are denominated accordingly, each having its respective yards and rigging. It is hence that we have the terms MAIN-TOP-GALLANT, MIZZEN-TOP-GALLANT, &c. as epithets to the different sails. The advantage of these additions to the height of the Masts is, that one or all of these *tops* may be taken down, or, as the sailors phrase it, STRUCK, in a storm ; which is more readily done than cutting the Mast, and, besides, saves the expence of repair. When a Mast is broken by foul weather, it is termed SPENDING a Mast ; and when cracked in any place, it is SPRINGING a Mast. When a Mast has been lost, in a fight or in a storm, a temporary one, patched up of yards or other pieces of timber, is set up in its place, and is called a JURYMAST, (see INJURY) for which the Germans have the very appropriate term *nothmast*, signifying a Mast of *need*, or necessity.

Terms of art are, in almost all cases, very perplexing to the Etymologist. Their orthography is seldom settled until the compounded primitives have been long lost by a corrupted pronunciation ; and (more, perhaps, from the want of knowledge in the author than from want of room in his work) they are generally few, and those few very ill defined, in the pages of a dictionary. Unless we will be contented with its direct translation into the *bezaan* of the Dutch, the *mesana* of the Spanish, or the *mexzana* of the Italian, we are unable to refer the word MIZZEN to any satisfactory origin. With respect to the term Mast we have some clue to our researches :

The fruit of the several species of the OAK-tree (Latin *QUERCUS*, and Saxon *ac*) are called ACORNS. A KERNEL [see CIRCLE] is a little round lump, such as, in vegetables, is found within the shell of a nut : and the Acorn, or the Kernel of the Oak, is a Nut, without a shell. The cup on which it grows is hard, but the fruit itself is merely covered with a leathery sort of skin. These, and similarly formed fruits, had, formerly, the general name of MAST, being the Saxon *mæst*, from *mæstan*, to feed, [see MESS] because these Kernels were used not only for the feeding of swine, as they still are, but many of them, in the earlier times, constituted a part of the vegetable food of man. The name of the fruit became, as usual, that of the tree ; and, thus, an ancient name of the Oak, the boast of our navy, designated the tree, or mast, of a ship ; but we have now no OAKEN Masts, they being, in general, made of Fir. In the same manner, the Latin *malum* (which we have translated an apple) was the fruit ; *malus*, the tree, and *malus*, a Mast : which was also expressed by the word *arbor*.

The Botanical genus *FAGUS* (Greek, *phagein*, to eat,) is a tribe of MAST-BEARING trees. Of these the CHESNUT (Latin, *castanea*, and formerly written *CHESTNUT*,) is the largest and longest lived of the trees of Europe ; in some instances enduring more than a thousand years. Its fruit (CHESNUTS) are very nutritious, and are, occasionally, used as a substitute for flour, by the poor in Spain and Italy. The fruit of the *FAGUS sylvatica*, or BEECH, is called BEECH-MAST, but is eaten only by hogs. The fruit of the HORSE-CHESNUT is similar to that of the common Chesnut, and, in Turkey, is mixed with the other provender of Horses. It is a large tree, the *ÆSCULUS hippo-castanum* of Linnæus. The Latin term *Æsculus* denoted the beech, or some other glandiferous tree, and was derived from *esca* food : the origin of the adjective ESCULENT, which designates any thing that may be eaten, though usually limited to vegetables. The Horse Chesnut has received a place in our pharmacopœias, while the Beech and the common Chesnut have been discharged.

We have already, more than once, had occasion to mention the Oak. This tree, the monarch of our woods, was sacred to Jupiter ; and the CIVIC CROWN of the Romans, voted to him who saved the life of a citizen, was a garland of Oak-leaves. It was awarded to Augustus, and even reckoned more honourable than his imperial diadem. The species of the botanical genus *QUERCUS* are very numerous, but the *Robur*, or common British Oak, is that which has been always understood when speaking generally of the OAK. There is only one other, (the *sessiliflora*) indigenous to this country ; but several foreign species have been introduced into our plantations ; in particular, the *ilex*, EVERGREEN OAK, or HOLM OAK [See HOLLY] is well known as a hardy evergreen tree. The

following are little cultivated in Britain, but require to be noticed on account of their productions :

The *QUERCUS suber*, or CORK-TREE, grows wild in the southern parts of Europe. The bark of this tree is the CORK, so valuable in the arts, on account of its lightness and elasticity. Whether the word Cork be derived from the Latin *cortex*, bark, or, more directly, from *Quercus*, is perhaps indeterminable : but it is certain that this substance was well known to both the Greeks and Romans, and was applied by them to almost all the purposes for which it is at present used : it formed floats for the nets of the fishermen, jackets for swimmers, and stoppers for vessels. Since the invention of glass bottles, their stoppers, made of this bark by the CORK-CUTTERS, are more especially termed CORKS. We CORK bottles by pressing those elastic stoppers into their mouths, either by the stroke of a mallet, or by a CORKING-MACHINE ; and we UNCORK them by means of a CORKSCREW. The wooden part of a saddle, because formerly made of Cork, is called the CORKING of the saddle. When a number of articles are bundled together in a pack sheet, which, requiring to be occasionally unloosed, cannot conveniently be sewed up, the package, to save useless labour, is closed and fastened with large pins, therefore called CORKING-PINS. These pins are also used for the weightier parts of the female dress, and various other purposes.

Cork is likewise made into different sorts of plugs, and particularly for stopping up the holes of casks ; but these stoppers are not generally called Corks, because they are not always made of this substance. That which stops up the BUNG-HOLE, which is the hole in the side of the cask, is called a BUNG ; and, when made of Cork, it is a CORK-BUNG. Smaller pieces of Cork (used for stopping the holes in the end by which the cask is broached or tapped,) are technically called TAPS. The French *bondon*, a Bung, and *bondonner*, To BUNG, or stop up, are obviously allied to the verb *to bound*, but are applied solely to this particular kind of *binding* or confinement. The French *bonde* is more general, but likewise limited to fluids : it is a dam, sluice, or floodgate. The English orthography is evidently formed from the French pronunciation. Beer-barrels, when the liquor is in a state of fermentation, cannot be closely BUNGED up without danger of bursting ; and, on that account, they were formerly (and still are in some counties) stopped up with clay. It is in allusion to this practice, that Shakespeare speaks of tracing the dust of Alexander till it be found stopping a Bunghole.

The bark of the Cork-tree is cut off with knives ; but, even were it not so, it would separate of itself ; for this tree, like the viper, periodically casts its skin, and a new bark is formed, which, in three or four years, is ready to be separated again. Cork, when charred, is converted into a dry colour for painters, and sold by the name of SPANISH-BLACK. Parts of different trees and shrubs, (particularly their Epidermis, or outer bark,) contain a CORKY substance, which is distinguished

by chemists from other vegetable substances under the Latin name *SUBER*. From this *Suber* there is formed, by means of nitric acid, a thick, yellowish, and hitherto useless matter, having a bitterish taste, called *SUBERIC ACID*. A genus of earths and stones, which yields to the pressure of the finger, is denominated by mineralogists, *SUBER montanum*, or MOUNTAIN CORK. When it separates into thin flat pieces, it is called MOUNTAIN LEATHER, or MOUNTAIN PAPER.

The *QUERCUS coccifera*, or KERMES OAK, a native of the south of Europe, is an evergreen shrub, celebrated for producing the KERMES, a small insect, the *Coccus ilicis* of Entomologists. Before the introduction of Cochineal, Kermes was the only substance that afforded to dyers, the colour *Kermesinus*, or CRIMSON; a bluish shade of scarlet, sometimes called an OX-BLOOD-COLOUR. The *Kermesinus* (a Latin term) was the same as the *coccum*, or crimson-dye of the Romans. We have CRIMSON as an adjective, and TO CRIMSON, as a verb.

The Cocci are a numerous tribe of insects, the males of which only have wings, while the females adhere to the branches and leaves of vegetables; each species chusing its favourite plant on which it feeds. The pregnancy of the females is the precursor of their death. Their bodies swell, they cease to move and appear like excrescences on the leaves of the plant. It is in this state, before the young are brought forth, that the Kermes and other Cocci (for there are several species used in dyeing) are gathered and dried for use. They then appear like so many minute particles contained in a shell, about the size of a juniper berry. These are the eggs, covered with the body of the mother. On account of this seed-like appearance, the Kermes has also the name of SCARLET-GRAINS; and, hence, dyers speak of INGRAINED-SCARLET. A medical preparation of sulphuret of Antimony and Potash, precipitated in the form of a red powder, is called MINERAL KERMES.

Kermes (chiefly when prepared into a confection called ALKERMES) was, formerly, of great use in physic as well as in dyeing; but, since the discovery of the new world, it has been supplanted, in both its uses, by the COCHINEAL, which is picked, and preserved in a similar manner, from another species of *Coccus*, the *cacti*, found, in south America, upon the *Cactus nopal*; a shrub, commonly called INDIAN FIG, or PRICKLY-PEAR-TREE. The crimson and scarlet of the Cochineal are much more splendid than those of the Kermes, and the dyers, therefore, do well in giving it the preference. We hope the physician has had some better reason for his change than merely following their example. "The beautiful pigment CARMINE, used chiefly in miniature and water-colour painting, and, sometimes, under the name of ROUGE, (French *rouge*, red,) to freshen the cheeks of pallid, or faded beauty, is also a preparation of Cochineal. It is a light, soft, velvety powder, of a most rich and magnificent scarlet, inclining a little to

Crimson. It was formerly made from Kermes, whence its present name is derived." To ROUGE is a verb; but, we believe, the practice of ROUGING is little followed, in this country. It is general however on the stage, and among ladies of easy virtue.

Although both the Kermes and the Cochineal have, from their appearance, been mistaken for small seeds, it must have been only by the ignorant, or by those at a distance from the places where these insects are bred; for their ordinary names are sufficiently indicative of their origin. The Arabic *Kermes* signifies a little worm; and the French *chenille* (whence their *cochenille* and our Cochineal) is a caterpillar,—any worm that feeds upon plants. The Latin *vermiculus* has the same signification, and, therefore, Kermes was, by our old writers, sometimes called VERMILLION. VERMEIL, or VERMIL, is yet used by Poets for Crimson-coloured; and To VERMILLION was once a verb, nearly equivalent with, to Rouge. VERMILLION (or, as it is sometimes written, VERMILION) is now, exclusively, applied to designate a Scarlet powder, the RED SULPHURET OF MERCURY. Vermillion is artificial cinnabar; for the name CINNABAR, or ZINNABER, is given, by Mineralogists, to all the native sulphurets of mercury, from the darkest to the brightest red. Vermillion, besides its value to painters, is used in medicine; as is also ÆTHIOPS MINERAL, a factitious black sulphuret of Mercury, which has its name from the colour of the ETHIOPS or ETHIOPIANS, the inhabitants of Ethiopia. What belongs to these people, or to their language, is ETHIOPIC.

The *QUERCUS insectifera*, or GALL-OAK, is a native of Asia. It is rather a shrub than a tree, but is famous for its being the chosen abode of a particular species (*quercus folii*) of the genus *CYNIPS*, or GALL INSECTS. These, when in the winged state, penetrate the plants which they prefer, and insert their eggs in the punctures. A juice exudes that hardens around the larva, which afterwards makes its way through the substance that surrounds it. These hardened juices, form lumps, of different shapes according to the species, and are termed GALLS. The French *gale*, is a scab, on the skin; and these are the scabs, or excrescences, of trees, arising from the excoriations of the insect. [See To GALL.] They appear on various plants, especially on the oaks and willows; but the name of Galls is peculiarly appropriated to those that are found on the *Quercus insectifera*. They are the Galls of commerce, and, from their shape, are also called NUT-GALLS, or GALL NUTS. They contain, in a far greater proportion than any other vegetable, an acid therefore called the GALLIC ACID, which unites readily with the different Salts of Iron, and particularly with the sulphate (copperas,) producing a black colour. Galls, on this account, are used as a dye-stuff, and in the manufacture of writing Ink. They are also employed in medicine.

Among the common names of plants, some are called Oaks which have not the most distant resemblance to any species of those trees. The *CHENOPODIUM botrys*, or *cut-leaved* GOOSEFOOT, (an herb that grows wild and is medicinal in the south of Europe) is, occasionally, cultivated in our gardens, by the name of OAK of JERUSALEM; and the *Fucus vesiculosus*, BLADDER FUCUS, our common SEA-WRACK, or SEA-WARE, is also termed SEA-OAK. This plant still retains its place in our dispensatories, but it is much better known in the manufacture of Soda. The WRACK is collected, dried in small heaps, and then burnt, in a pit dug for the purpose. When burnt to a certain degree, the red hot ashes vitrify and cool into a toughish mass called KELP, which is a carbonate of Soda mixed with various impurities.

Wood, in the view which we have hitherto considered it, having ceased to be a part of the living tree, approaches, in various ways, to its dissolution. Sooner, or later, it loses its tenacity,—it rots and crumbles into dust. But, independent of this decay, (which is termed *Natural*, because the immediate agent is not obvious to our view,) it is, frequently, the prey of animals, who hasten its destruction, by engendering putridity on its surface, or, by digging into its substance for food, or shelter:

The WOODLOUSE, HOGLOUSE, or TIMBERSOW, (*ONISCUS asellus* of Entomologists) is a many-footed insect, which inhabits old walls and rotten wood. It is a species of MILLEPEDES (Latin *mille*, a thousand, and *pedes*, feet) or SLATERS. Another species, the *ONISCUS armadillo*, or *medical* WOODLOUSE, still keeps its place in the Pharmacopœias; but is confounded, both in name and use, with the *asellus*.

The WOODWORM, or, in the language of nautical persons, THE WORM, is a bivalve shell fish, and owes its name to its form, being often more than six inches in length, while its thickness does not exceed that of a large quill. The two valves, or shells, instead of inclosing the animal completely, are small triangular pieces, with a sharp edge and pointed kind of projection, placed at one extremity, and moved by appropriate muscles, so as to form an excellent boring apparatus. By means of this, the creature excavates for itself an abode, in any description of submarine Wood, and hence its scientific name of *TEREDO*, or PIERCER. The hardest ship-timbers are often found completely honey-combed, internally, by the labour of these animals, and, with so very little outward appearance, that the work of destruction is often completed before it is suspected to have been begun; and, hence, the only known European species (*TEREDO navalis*) is, emphatically characterized, by Linnæus, *calamitas navium*, the bane of ships. This apparently contemptible creature is the minute instrument of still mightier mischief, having, more than once, threatened Holland with a general inundation,

by its ravages in the **WOODWORK** of the sea-dikes. From the East Indian seas we receive a larger Woodworm, *TEREDO gigas*, whose natural history is unknown. The **WOODFRETTER** (which is also called a **WOODWORM**) is a species of beetle, the *PTINUS pertinax* of Entomologists. In its larva state, it is well known, as being peculiarly destructive to Wooden furniture.

When we speak of a **Wood**, or *the Wood*, absolutely, without attending to any connected circumstance or quality, we designate a mass of living trees. The extent of ground that constitutes a **Wood** cannot be defined; but it is always understood to be the production of nature, not of art, and to spread beyond the boundaries of a plantation as a hill rises above an artificial mound. Ground covered with **Wood** is called a **WOODLAND**, and the same word is occasionally used as an adjective. Such grounds are said to be well or ill **WOODED**. When Woods were more numerous than they now are, the reeve or warden of each was called the **WOODREVE**, or **WOODWARD**. Men who had their principal avocations in the Woods were, indiscriminately, called **WOODMEN**, or **WOODSMEN**; whether employed in hunting and ensnaring animals; in cutting down timber, or in splitting wood into small pieces, for **FIREWOOD**. These pieces are **FAGGOTS**, or **FAGOTS**, from the old English **FAGOT**, to bind; because they are **FAGGOTED**, or tied together, into a bundle which is also termed a **FAGGOT**. Faggots are usually made up of underwood, and branches of trees that are unfit for other purposes.

The whole of that division of plants which fill up the space between herbs and trees are denominated **SHRUBS**. Their woody stems sufficiently separate them from the class of herbs, but the line that should distinguish them from trees is not so apparent. If many slender stalks spring from the same root, the plant is a **Shrub**; but we often call it so when it arises with a single stem. The **Shrub** differs from the tree by being diminutive in size, but size itself is indefinite, and often varies, in the same plant, with soil and climate. It is on account of these doubtful distinctions that one man will call that a **Shrub** which another will term a tree. **SHRUBBY** is the adjective, and may be applied either to the appearance of the plant, or to the ground on which it grows. A plantation of **Shrubs** is called a **SHRUBBERY**.

A **BUSH** (French, *bois*, or Italian, *bosco*, a wood,) is a shrub, but the denseness of its stems, boughs and foliage is what particularly entitles it to the epithet **BUSHY**. A shrub may consist of a few slender naked stalks; but it cannot be called a **Bush** unless it have a profusion of branches. Bushes of Ivy, Cypress, or other evergreens, were formerly hung up, as signs, at taverns; and hence the old pro-

verb : " Good wine needs no Bush." To lurk in woods (concealed by Bushes) or in other unseen situations, for the purpose of surprising an enemy, is *To lie in AMBUSH*. To AMBUSH has been used as a verb ; and a body of men so-employed is an AMBUSHMENT, or AMBUSCADE. Bush is often used in composition with the names of plants, as in currant-bush, gooseberry-bush, &c.

Certain trees, on cutting them down, are rendered shrubby, by reason of the numerous new stems that spring from the roots. Grounds are sometimes laid out in this manner, the trees being cut over by the roots at certain periods ; as in the case of oak and other trees, for the sake of the bark, and osiers for the use of the basket-maker. These plantations are termed COPPICES, or COPSES, from the French *couper*, to cut.

COPSEWOOD, shrubs and bushes, when growing in woods, under the shade of large trees, have the general name of UNDERWOOD. They are also called BRUSHWOOD, or BROWSEWOOD, because deer and some other animals BROWSE, or feed upon, the BROWSE, or tender sprouts (French, *brout*,) which shoot forth from their boughs. This BROWSING tends to increase the BUSHINESS of the shrubs, as is well exemplified in some sheep pastures, where the furze bushes appear to be cropped and trimmed, as if they were pruned by the scissars of the gardener.

A spot very closely filled with shrubs and young trees, is called a THICKET ; and an intermixture of brambles, briars, thorns, and other wild shrubbery, interlaced and entangled together, so as to form an impassable obstacle to ordinary travellers, is called a BRAKE, [See BRACE.] Thickets and Brakes are the usual COVERTS, or shelters, for game. The common, or *Female*, FERN, *PTERIS aquilina*, being generally found intermingled in Brakes, is called BRAKES or BRAKENS. It has the specific name *Aquilina*, because the section of the root, cut obliquely, presents the figure of a spread eagle, Latin *Aquila*. The *Flowering* FERN, (*OSMUNDA regalis*) or OSMUND ROYAL, is, in some places, called ROYAL BRAKENS. The word Fern is of uncertain etymology, being, perhaps, too old for the science. The FERNS are a division of plants that have no flowers, but carry minute seeds, disposed generally, in rows, upon the backs of the leaves. In botanical works, they have the Latin name *FILICES*. The *Male* FERN, *POLYPODIUM filix mas*, is, at present, a medicinal plant.

We have hitherto used the word PLANT, to express any vegetable, whether herb, shrub, or tree : but this is its botanical rather than its original acceptation. A plant is literally what is PLANTED, and To PLANT (Latin, *plantare*,) is to set into the ground, pressing the earth around the part inserted, in the usual manner, with the sole of the foot, Latin, *planta*. To PLANT is, therefore, wholly artificial,

and is less properly applied to the natural growth of woods and forests. **PLANTING** is performed in different modes. In such herbs, shrubs and trees as may be propagated by dividing the roots, or by cuttings from the branches, the parted roots, or the scions, are simply put into the ground, where they shoot forth their radicals and become new Plants. In other cases, the seeds are sown and reared in seedbeds, until they are deemed of a sufficient size to be **TRANSPLANTED** to the place destined for their future growth. This **TRANSPLANTATION** may be termed the work of the **TRANSPLANTER**, but the latter word is seldom necessary; because the **PLANTER**, or he who lays out a **PLANTATION**, generally procures his **SEEDLING-PLANTS**, from the nurseryman, and has not therefore to perform the previous office of pulling up the Plants, (expressed by the obsolete terms **To DEPLANT** and **DEPLANTATION**) which would be necessary to render him a **Transplanter**. **To DISPLANT** is to remove what has been planted, and **To REPLANT** is to plant again what has been so removed, or it may be to fill up the place by a new one, where the former has ceased to grow; but neither these, nor the words **DISPLANTATION**, **REPLANTABLE** and **REPLANTATION**, are in general use. Seeds, when thrown upon the ground in handfuls, are said to be **SOWN**, but larger ones that are inserted in the earth, one by one, are **Planted**.

The word **Plant**, as well as all its compounds, may be taken metaphorically; but there are some of these compounds that are never applied in a literal signification. **To IMPLANT** is to insert some principle, opinion, or habit, the **IMPLANTATION** of which will take root in the mind, and shoot forth into one species or other of folly or of wisdom,—of vice or of virtue. **To SUPPLANT** is to undermine. The **SUPPLANTER** throws the person **SUPPLANTED** out of his situation, by clandestinely substituting himself, or another, in his place.

A **COLONY**, from the Latin *colere*, to till, consists of a number of people, established on a foreign and **UNCULTIVATED** land, for the purpose of **CULTIVATING** the soil and founding a nation. These persons are called **COLONISTS** (Latin *colonus*, a husbandman,) and the **COLONY**, or place, is a **PLANTATION**: in the idea that its inhabitants are *transplanted* from what is, in that case, termed the mother country, which is then said to have **COLONIAL** settlements, or establishments. The new country is **COLONIZED**, by the system of **COLONIZATION**. **To CULTIVATE** is to labour and improve the ground,—literally to till; and **CULTER** is the name of the cutting iron of the plough; but the original idea has always been extended, and denotes the **CULTIVATION** of every thing which can be supposed to produce advantage to the **CULTIVATOR**. We **Cultivate** the soil, but we also cultivate knowledge. We endeavour to cultivate the good opinion and affection of our neighbours and friends; and the Romans used the same metaphor (*cultus*) when speaking of the worship of the Gods. — **CULTURE** is used for **Cultivation**:

AGRICULTURE for the Culture of a field, (Latin *ager*) and HORTICULTURE for the Culture of a garden (*hortus*). — Agriculture and Horticulture are understood to differ from farming and gardening. The latter may be considered as the routine practice of the arts, and the former as the sciences; or, rather, the experimental attempts at improvement in the labours of the plough and of the spade. We have AGRICULTURAL and HORTICULTURAL societies, the members of which are called AGRICULTURISTS and HORTICULTURISTS.

We have already seen that the Latin *Arbor* signified a tree, and, from this source, we have several derivatives; because we have now no adjective from the word tree, though we had formerly TREEN, for wooden, as well as other compounds. ARBOREOUS is belonging to a tree; ARBORESCENT is growing like a tree; ARBORET is a small tree, or shrub; and to these, if required, may be added, ARBORIST, a studier of trees: but ARBORARY and ARBORICAL, for Arbo-reous; ARBUSCLE, for Arboret; and ARBORATOR, for a cultivator of trees, ought to be expunged from every Dictionary. An ARBOUR is a small spot, surrounded with trees and shrubs, so as to form a branchy (ARBOROUS) shade from the heat of the sun. When covered with Boughs and the foliage of climbing plants, so as to be a refuge from rain, it is a BOWER. These are the distinctions of the gardeners; but Bower and Arbour are used indiscriminately by some of our best writers. To IMBOWER, or EMBOWER, is to cover as with a BOWERY shade.

One of the finest of our climbing, or embowering shrubs, is the WOODBINE, or WOODBIND, (*LONICERA periclymentum*,) which is also called HONEYSUCKLE, on account of the sweetness of the nectaries of its flowers. There is a whole division of climbers in the genus *CLEMATIS*, only one species of which, (the *vitalba*) called OLD MAN'S BEARD, TRAVELLER'S JOY, GREAT WILD CLIMBER, or VIRGIN'S BOWER, is a native of this country.

Bowers, though in ordinary language they are places for mere temporary shelter, are the dwellings of pastoral poetry; and, in Antiquarian researches, they dispute, with the caves, the honour of being the earliest habitations of the human race.

A recess, or spot of ground uncovered with trees or shrubs, in the interior of a thick wood, is a GROVE. [See GRAVE.] It is a hollow space, naturally or artificially formed, amid the deepest shade, and is always associated with darkness, or with gloom; for, when part of the surrounding trees are cut down, or their branches lopped off, in any direction, so as to make an avenue for the entrance of light, the place is called a GLADE, a name etymologically connected with the adjective GLAD, to which we must refer. Groves were, in former times, the chosen haunts of concealment, or of delusion,—the abodes of banditti, or the temples of

superstition. We are willing to believe, for the honour of our nature, that the altars of the Druids were never stained with human sacrifices; and that the burning of odoriferous plants, which our ancestors called a **WOODOFFERING**, was all that was required by their Divinities. Whatever may be told by tradition, or written in the page of modern history, our language itself has given us no record of bloody rites; for the **WOODGODS** and **WOODNYMPHS** of our old writers are beings exactly similar to the Sylvan Deities and Dryads of the Greeks: and as innocent as they were supposed to be, in the gentlest days of Arcadian simplicity.

Woods and Groves are the habitations of many of the feathered tribes, for there our sweetest songsters resort to "warble their **WOODNOTES** wild." In mentioning those whose names are more immediately associated, in our minds, with such situations, we must give the first place to the **NIGHTINGALE**, the *Luscinia* and **PHILOMELA** of the Roman poets. This bird, so universally famed for the extent, sweetness, and variety of its song, has its English name (Saxon *galan*, to sing) from being the chief chorister of the night. The Nightingale has never been heard in Scotland, a circumstance which is finely alluded to by Leyden, the bard of Teviotdale:

"But thou, sweet minstrel of the twilight vale!

Ah, where art thou, melodious Nightingale?

On their green graves, shall still the Moonbeams shine,

And hear them mourn'd by every song but thine?"

Linnaeus placed the Nightingale in the genus *MOTACILLA*, the **WAGTAIL**, so called on account of the flirting motion of its tail. Of the real Wagtails we have only three species, the *White*, *Yellow* and *Grey*. They all make their nests on the ground, frequent waters, and scream when they fly; and our English Ornithologists have, therefore, with propriety, separated the **WARBLERS** (a numerous division) from the genus *Motacilla*, and placed them together under the name of *SYLVIA* (Latin *Sylva*, a wood,) among which the Nightingale has the specific name *luscinia*. When collected together, the sportsman's phrase is, a '**WATCH** of Nightingales.' The **BLACKCAP** (*atricapilla*) is also called the **MOCK-NIGHTINGALE**, because its song is frequently mistaken for that of the plaintive Queen of the grove. The **REDSTART** (*phoenicurus*) is literally a Wagtail, but is, in addition, a songster. The *rubicola* is the **ROBIN REDBREAST** so well known for his familiarity with mankind. The *hortensis* and *hippolais*, the *greater* and *lesser* **PETTICHAPS**, are not so numerous:—the latter, in the country to which it emigrates, is called the **FIGEATER**. The *modularis* is the **HEDGESPARROW**, one of those birds that are said to hatch the eggs of the Cuckoo. The *trogodytes*, or

WREN, is seen with the Robin in our hardest winters, and is called, in Germany the SNOW-KING. The *sylvicola* is the WOODWREN. The *trochilus* is the YELLOW-WARBLER; and the *regulus*, which is the smallest of all the British birds, is called the GOLDEN-CRESTED WREN. The *salicaria*, or SEDGE-BIRD, has been termed the WILLOW-LARK, from its imitating the notes of the Skylark; as the REED-SPARROW or REED-BUNTING, (*EMBERIZA schoeniclus*) on account of its singing in the night, has obtained the name of the WILLOW-NIGHTINGALE. The lesser REED-SPARROW is a Warbler of the genus *Sylvia* which we have been describing:—it is the *arundinacea*. The *locustella* which, from its chirping, is called the GRASSHOPPER TITLARK; the *œnanthe*, WHEATEAR or WHITETAIL; the *rubetra*, WHINCHAT, or GREAT FLYCATCHER; the *rubicula*, STONECHAT, or MOOR-TITLING; and the *cinerea*, or WHITETHROAT, although included in the genus *Sylvia*, cannot be considered as songsters.

ALAUDA is the name of a genus of singing birds, which includes the different species of the LARK, or LAVEROCK: the latter name is less in use, but is nearer to the Saxon *laferc*. What we understand by the simple term Lark is the common FIELD-LARK or SKYLARK, the *arvensis* of Linnæus. This, the WOODLARK (*arborea*) and the TITLARK (*pratensis*) are the only birds that sing as they fly; and hence the sportman's phrase an 'EXALTATION of Larks'. The two latter are usually seen perched upon trees; but the Skylark rises in the atmosphere, often before the dawn, singing as it soars, and charming with the music when we have lost sight of the songstress:—We say *songstress*, because, poetically, all our singing birds are females, though, in reality, they are the males only that sing. There are some other species in this country, but they are little known, and are confounded, by the common people, with the Titlark. The *CHARADRIUS hiaticula*, or RINGED-PLOVER, is called the SEA-LARK.

A Genus of Plants, (*DELPHINIUM*,) are called LARKSPURS, from the shape of the flower; and of these, the *consolida*, wild or branching LARKSPUR, is the only British species. This plant was formerly medical, but has ceased to be so. A foreign species, (*staphisagria*, field-grape,) cultivated in our gardens under the vulgar name of STAVESACRE, has a place in our Pharmacopœias. It was formerly known by the name of LOUSEWORT, being employed by the common people to destroy that insect.

Besides the songsters which we have mentioned, there are other birds whose names remind us of the Woods, but without the usual association of melody:

The WOODCOCK is a species of snipe, the *SCOLOPAX rusticola*. It feeds on worms and insects which it searches for, with its long bill, in soft ground and among mosses in moist woods. In its migrations (for it is a bird of passage) it

is always preceded by the Redwing. The common SNIFE, or SNITE, (the *gallinago*) is a bird of the marshes, and is found in every country and under every clime. There are also a small Snipe (*gallinula*) called the JACKSNIFE, or JUDCOCK; the *glottis* or GREENSHANK; the *calidris*, REDSHANK, or POOLSNIFE, and some other less common species: besides those that are called GODWITS, which we shall again have occasion to mention. Sportsmen speak of a 'WALK of Snipes' and of a 'FALL of Woodcocks,' meaning, respectively, a *troop* of those birds. The Woodcock is not to be confounded with the *TETRAO urogallus*, the WOOD-GROUS, COCK OF THE MOUNTAIN, or COCK OF THE WOOD, from which it is remarkably different, both in appearance and in manners. The Wood-grouse inhabits wooded and mountainous districts; feeding on the sprouts of pines and birch-trees, and on the berries of the juniper. The Wood-grouse will sometimes weigh fourteen pounds, whereas the Woodcock is seldom as many ounces. In the Highlands of Scotland, it is (from its size) called CAPERCALZE, or CAPERCALLY, which signifies Horse of the Woods. We formerly mentioned the Heathcock, but, beside these, we have other species of *TETRAO*, the GROUSE or GROUS. The *Scoticus* is the RED-GROUS, GORCOCK, MOORCOCK, or MOORFOWL. It is marked by Linnæus as a variety of the *lagopus*, or PTARMIGAN, but the latter species (called also WHITE-GAME) live among rocks or stones, and never shelter in the heath. The *perdrix*, or PARTRIDGE, more salacious than the sparrow, but still more famed on account of its fondness for its young, belongs also to this tribe. Covies of Partridges are sometimes found in copses, but their favourite haunts are corn and stubble fields. The *coturnix* or QUAIL, is less common, in this country, than the Partridge. The trembling love-note of the female Quail, from which the species has its name, (see QUAKE,) is imitated, by means of an instrument made for the purpose of catching the males in nets. Another instrument, imitative of the sound of the male, is made use of in catching the females; and either of them is a QUAILPIPE, or QUAILCALL. A brood, or flight, of these birds is called, by Sportsmen, 'a BEVY of Quails.' The word is probably a contraction of the French *belle vue*, a fine sight; and hence we compliment a troop of young ladies by calling them a Bevy of Beauties.

The genus *Picus*, the WOODPECKER, contains a multitude of species, of which only five belong to this country. They live upon insects, which they search for in the crevices of the bark of trees. This they do by means of a long slender tongue, armed with a sharp bony point, which they dart to a great length, transfixing and drawing out the insects. This process occupies them almost incessantly; so that they avoid the society even of their own species. The *viridis*, GREEN-WOODPECKER, WOODSPITE, RAIN-FOWL, HIGHHOE, or HEWHOLE, is the largest of the British species, weighing six or seven ounces; and the *minor*,

the LESSER SPOTTED WOODPECKER, HICKHALL, or CRANKBIRD, is the least, weighing scarcely an ounce. The *Picus major* is the GREATER SPOTTED WOODPECKER, WITWAL, or FRENCH PIE. The *villosus* is the HAIRY WOODPECKER, and the *martius* is the GREAT BLACK WOODPECKER. They scoop out their nests in the decaying timber, but are unable to penetrate a sound tree.

The WOOD-PIGEON, (*COLUMBA ænas*) makes its nest in the hollows of the trunks of trees, on which account it is also called the STOCK-DOVE. The WILD DOVE, or ROCK PIGEON, (*domestica*) is a distinct species, though the names have been often confounded. It inhabits the caverns of the rocks on the sea shores. The tame PIGEON and all its beautiful varieties derive their origin from the Wild Dove. Among PIGEON-FANCIERS, that is, dealers and connoisseurs in Pigeons, the varieties have been distinguished by names expressive of their several properties, such as, Tumblers, Owls, Nuns, &c., but the most celebrated of all is the CARRIER PIGEON, which, from its superior attachment to home, has been employed in many countries as the most expeditious courier, the letters being tied under its wing. The *palumbus*, or CUSHAT, (which is also called the RING-DOVE, on account of a white semicircular line on its neck,) is the largest of all our Pigeons. It nestles on the boughs of trees, but has never yet been domesticated: a circumstance which, from the remarkable intermingling of the different species, is not so certain with regard to the Wood-pigeon. The TURTLE, or TURTLE-DOVE, (*turtur*) breeds in thick woods, generally on oaks, shunning the haunts of man. The technical language is a 'FLIGHT of Doves'; but a 'DULE (sorrow) of Turtles.'

The *COLYMBUS grylle*, or SEA-TURTLE, is a bird that inhabits the sea coasts, and preys upon fish. The TURTLE of our modern epicures is a very different animal. It is an oviparous quadruped, the bones of whose trunk are so fashioned and arranged as to constitute two bony shells, inclosing the internal organs and the bases of the four fin-like members, and covered, externally, by horny plates, which are of a dusky greenish hue on the back, or upper surface, and of a light yellow tint on the belly, or under surface, of the animal. It is a species of Tortoise, (the *TESTUDO mydas*, or GREEN TURTLE,) which abounds in the West Indian seas. It feeds on marine plants, and resorts to the shore for the purpose of laying its eggs, which it deposits in the sand, leaving them to be hatched by the heat of the sun. In this manner it is believed that the female gives existence, annually, to three hundred young; so that the good citizens of London, who adore this delicious reptile, need not embitter their enjoyment by any apprehensions of a deficiency of future supply.

The most frequent form, under which Turtle makes its appearance on the festive board, is that of soup, which (with a mixture of some other ingredients)

is a compound of different parts of the animal. Two of these, CALLIPASH and CALLIPEE, are merely the tendinous, or gristly, substances, which fill up, respectively, the vacuities of the back and belly shells; deprived of their fibrous character, by long boiling, and brought to a semi-transparent, homogeneous, jelly-like texture, the Callipash being of a dull greenish tinge, and the Callipee of a light yellowish colour. It is only the novice in good-eating who could confuse these with the more highly prized GREEN FAT, (the proper fat of the animal) which has a dull yellowish cast, is found, in variable quantity, round the abdomen, and particularly lines the hollow of the back shell. Other species of the Tortoise (which will be afterwards noticed) have been, long ago, reared for the tables of the great, in the southern parts of Europe; but the animal here described, and which is imported alive for the slaughter, was, we believe, unknown in this country until the middle of the last century. Its name, even, is exotic; for the Saxon *turtlan* were Doves. Our ancestors, unfortunately, never felt the exquisite flavour of TURTLE-SOUP, nor enjoyed the pleasures of a TURTLE-FEAST. But to return:

Pigeons of all kinds are understood to be particularly faithful in their loves. In courtship, they salute with their bills, and murmur, or Coo, their notes of pleasure. The male and female sit by turns while hatching, and alternately feed their young. These BILLINGS and COOINGS and marks of constancy have rendered the Dove (and especially the Turtle) the favourite of the pastoral poet and the ridicule of the debauchee. These are not the birds of a busy and unfeeling world. They perform no part in the orchestra of the woods; but there is a tone of sadness in their notes, that readily finds a responsive fibre in the wounded heart. Doves were sacred among the priests of antiquity. They drew the car of the celestial Venus, and were the messengers of the will of the Gods. It was a Dove (ever since sacred to peace) who brought the olive branch to the ark of Noah, for which she has her place among the constellations; and the christian world still personate the Holy Spirit under the mystic emblem of a Dove.

The words Dove and Pigeon may, in most cases, be used indiscriminately, but the latter is of much later introduction into our language, and is, on that account, more modern in its compounds. A place built for the reception of those birds is a DOVECOT, or a DOVEHOUSE, but the newer denomination is a PIGEON-HOUSE. To be 'harmless as Doves' is a phrase in our authorized translation of the scriptures; but, to be 'harmless as Pigeons' would rather seem to be wanting in solemnity. Pigeon is French, and was, for a long time, confined to denote the young brood, or DOVELETS; originating, it is said, from an imitation of their cry. It is in most cases supposed, and in many cases probable, that the

names of animals have been given to represent their usual call ; but this, as a rule in Etymology, is often very uncertain, and were it of any consequence, might be feared as falacious : for the names of common animals are older than tradition, and the characters, in which they are written, are very equivocal marks of the sounds of antiquity. The Latin *columba* is said to have been formed upon this imitative principle ; and, if so, our old English CULVER, which signified a dove, was more expressive than either of the modern names.

To join two pieces of wood together, by cutting the ends, or sides, of both pieces into alternate teeth and notches, (each shaped like the tail of a pigeon) so that the projecting parts of the one piece are adapted to the hollows of the other, thus preventing the inserted pieces from being drawn asunder except in one direction, is called DOVETAILING. To DOVETAIL was once to CULVERTAIL, and CULVERHOUSE was a Dovecot ; pedantically termed a COLUMBARY, from the Latin *Columbarium*. DOVELIKE, for gentleness of manner, may be still written ; but DOVISH and DOVESHIP are completely obsolete. PIGEONHEARTED differs from Dovelike, because it expresses no other quality but timidity. PIGEON-LIVERED is Dovelike, but adds the idea of a cause for the disposition. The Pigeon has no gall-bladder, and, therefore, the secretions of its liver are, it is supposed, never converted into black bile : a fluid which has, in all ages, been associated with the irritable passions of mankind. In Dovecots, there are square holes, or divisions, that each pair may have a separate habitation. A desk, or other furniture of a counting-room, formed into similar divisions for the purpose of holding letters, or other papers, that require to be separately arranged, is termed a set of PIGEONHOLES.

Plants of the genus *AQUILEGIA* (so named from the nectaries of the flower being supposed to resemble the claws of an eagle, *aquila*,) are in our language called COLUMBINES, from another imaginary resemblance, of the same parts of the flower, to the head of a Pigeon. There are various species, of which only the *vulgaris*, or common Columbine, is a native of this country. The *THALICTRUM aquilegifolium*, is called FEATHERED COLUMBINE ; and some species of *GERANIUM*, which will be particularized under the word CRANE'S-BILL, have the name of DOVE'S-FOOT, or PIGEON'S-FOOT, from the shape of the leaves.

The *GENISTA tinctoria*, GREENWEED, DYER'S-WEED or DWARF-BROOM, was formerly called WOODWAX, from the yellowish whiteness, or Wax-colour, of the flower. *GENISTA anglica* is NEEDLEFURZE, or PETTY-WHIN. These species of *Genista* differ materially from the *SPARTIUM scoparium* or common BROOM, and the *ULEX Europæus* which is the common FURZE, WHINS, or GORSE. WILD WOAD, WELD,

WOLD, or YELLOW-WEED, (*RESEDA luteola*) has also the name of Dyer's-weed ; but the true WOAD, used by Dyers, is the *ISATIS tinctoria*. *RESEDA lutea*, is BASE ROCKET, and the *odorata* is the well known sweet-scented MIGNIONETTE.

WOODSARE, or FROTHSPIT, is a name given to a sort of white froth found, in the spring, on the leaves of certain plants. In some countries, it is called TOAD'S-SPITTLE ; but, more generally, CUCKOW-SPIT, from the ancient belief that it was the spittle of that bird ; and hence, also, different plants, on which this froth is more usually found, have been called CUCKOW-FLOWERS. These are, particularly, the *LYCHNIS flos cuculi*, MEADOW-PINK, or RAGGED ROBINS ; and *CARDAMINE pratensis*, or LADIES' SMOCK, a plant which has lately been admitted into the legion of medicines which is in continued action against nervous diseases. The common CATCHFLY, or CORN CAMPION, (*SILENE anglica*) is, likewise, a usual receptacle for the Frothspit, and, on that account, has had the name of SPATLING POPPY. Neither Toads nor Cuckows, however, have any thing to do with this froth. It is exuded, in the manner of excrements, by the larva of an insect (*CICADA spumaria*) called the FROGHOPPER, which is sometimes, not unappropriately, termed the FLEA GRASSHOPPER ; for, though it is only about a quarter of an inch long, it will clear five or six feet at a single spring. The froth, which completely covers the insect, is supposed to be its protection from the heat of the sun as well as from its enemies. The *Cicada* of the Latins and the *Tettiges* of the Greeks lived among trees, and are, therefore, erroneously translated by our word Grasshoppers. In warm countries they are the most noisy of all insects ; but the notes of some of the species are extremely musical. The Dutch, in Surinam, call them Lyre-players, because their sounds resemble those of a vibrating wire. Anacreon describes this creature as the emblem of felicity,—ever young and immortal, the offspring of Phœbus and the darling of the Muses. The Athenians kept them in cages, (as is yet done in some countries) for the sake of their song, and called them the Nightingales of the Nymphs. As in the case of birds, they are the males only that sing ; and, hence, Xenarchus used to ascribe their happiness to their having silent wives.

From the Latin *Sylva*, a Wood, we have the adjective SILVAN, or SYLVAN, which characterizes any thing belonging to an assemblage of living trees ; and, in this, it differs from WOODY, which may be applied to a single tree, and from WOODEN which refers to the substance when it has ceased to grow. SYLVATIC (Latin *sylvaticus*) is occasionally written, in the same sense as Sylvan. The old Dictionaries have NEMOROUS, for Woody, from the Latin *nemus*, which also signified a Wood.

In the Heathen Mythology, the Silvan Deities are the Wood-gods, who are sometimes substantively termed SILVANS. Their chief was SYLVANUS, FAUNUS or PAN, the patron of Shepherds, who played on his rustic reed to the troops of SATYRS and FAUNS that danced around him. Pan and his attendant Demigods are represented as half-men, half-goats; having the horns, ears, feet and tail of a Goat, a flat nose, and the rest human. Of all the inhabitants of the Woods and Wilds, the Stag and the Goat were the most useful to man, and, therefore, his unseen Divinities were permitted to partake of the nature of those favorite animals. The gods of the ocean had the tail of the finny tribe, but particularly that of the Dolphin. The Fauns (see FAWN) were more gentle than the Satyrs; and, though considered as Divinities, were not immortal. They delighted in vineyards, and were constant attendants at the feasts and processions of Bacchus.

The Satyrs are said to have treated mankind with contempt and ridicule, while their figure was a caricature of the human race. From this circumstance we have the word SATIRE, (Latin, *satyra*,) which designates a speech, or writing, that has for its object the pointing out of the failings, or the faults, of an individual, or class of individuals, so as to render the individual, or the class, either ridiculous or despicable. To speak, or write, so as to produce such an effect is TO SATIRIZE. The act, or work, is SATIRIC, or SATIRICAL, and the speaker, or author, is a SATIRIST,—he speaks, or writes, SATIRICALLY.

The Domestic GOAT (*CAPRA hircus*,) is understood to be excessively libidinous; and this was one of the distinguishing characteristics of the Satyrs, which was perpetually at variance with the chastity of the Nymphs. An immoderate lust, amounting to disease, has the scientific name of SATYRIASIS. In females it is called NYMPHOMANIA. A man whose habits tend to such a state is said to be GOATISH;—he behaves GOATISHLY, or, is inclined to GOATISHNESS. These reproachful epithets are more particularly applicable to a lascivious old man; because Goats have long beards that remind us of the gravity which usually belongs to age. The HE GOAT (or BUCK, as he is sometimes called) emits an extremely fetid smell, which is denominated GOATISH, in the same manner as a similar stench from the male of the sheep has been called RAMISH, or RAMMISH. The words GOATHERD, GOATMILK, GOATMILKER, GOATWHEY, and GOATSKIN require no explanation. GOATLIKE denotes some similitude to a Goat, in appearance or manner, but differs from Goatish in having no specific allusion. [See ORCHIS.]

If we seek among wild animals for the origin of the Domestic Goat, the IBEX (better known by the German name of STEINBOCK, or Buck of the Rock,) is, from its appearance, the most probable parent; but opinion is divided between this and the *Caucasan* IBEX. Both of these species are natives of Asia and the south of Europe, and are confined to the mountains, but the common Goat is

found, in a domestic state, in almost every part of the globe. The *Angora* GOATS (so called because they are reared chiefly in the neighbourhood of Angora, a town in Lesser Asia) are famous for the milk-white colour and silky softness of their wool. From this, usually intermixed or interwoven with silk, or with sheep's wool, is fabricated the cloth called CAMLET, or CAMBLET, of which there are many spurious imitations. The name is supposed to have come from the camel, of whose hair a coarse stuff was formerly made.

Certain species of the ANTELOPES, which Naturalists have now formed into an intermediate genus, between the Goat and the Deer, were formerly considered as Goats; from which they are distinguished, chiefly by the superior elegance of their shape, and the still greater agility and irregularity of their bounds or *leaps*, whence, probably, they have their name. The CHAMOIS GOAT (*ANTILOPE, rupicapra*,) is a beast of chase, on the Alps and the Pyrenees. It was the skin of this animal that was first manufactured into the supple, soft leather called CHAMOIS, or (imitating the French pronunciation) SHAMMY; but SHAMMY LEATHER is now made from the hide of the common Goat, or from sheepskins.

The Chamois and the SAIGA, or SCYTHIAN ANTELOPE, are the only species, of this genus, that are found in Europe. Of the others, (which inhabit Asia and Africa,) few are sufficiently known to require that their names should be inserted in this work. GAZEL, or GAZELLE, is a general name for the whole tribe of Antelopes; but the *ANTILOPE gazelle* of the Naturalists is a particular species, otherwise called ALGAZEL, and the BEZOAR GOAT. It inhabits India, Persia, Egypt, and Ethiopia; lives in flocks, and is easily tamed. The Gazelle is the favorite of the Eastern Poet. Her gentleness of disposition and the melting softness of her eyes perpetually remind him of the maid he loves.

The true *Oriental* BEZOAR is said to be formed in the stomach of this animal, though a stone, not perceptibly different, has been found in many species of Goats and Antelopes, as well as in other quadrupeds. It is a calculous concretion, similar in its formation to the stone in the human bladder. Bezoar is believed to have its name from the Persic *pa*, against, and *zahar*, poison; and it was long esteemed, not only as an antidote to every kind of poison and contagion, but as a panacea. The price was enormous, and the larger stones were monopolized by Princes and Kings. When this specific was in fashion, other counterpoisons had the designation of BEZOARDICS, and a prepared Oxyd of Antimony was called MINERAL BEZOAR. Bezoars, both oriental and occidental, together with their Plaster of Paris imitations, are now expelled from our *Materia Medica*, as is also the dried blood of the Ibex Goat, which formerly possessed wonderful virtues.

Animals, where the habits of the sexes can be sufficiently distinguished, have, often, separate names for the male and the female, which appear to be discon-

nected in their Etymology. It is, thus, that we have boar and sow, dog and bitch, ram and ewe, &c. Similar modes of designation are to be found in all languages; and, though we are obliged to use the appellatives, *he* goat and *she* goat, the Romans had their *hircus* and *capra*, and the Greeks their *tragos* and *aix* (*aigos*), denoting, respectively, the male and the female of this animal, from each of which words we have taken derivatives.

The adjective HIRCINE, belonging to a Goat, and HIRCOSE, Goatish (in a libidinous sense) are the only English words from the Latin *hircus*, and even these may be regarded as obsolete. Some, indeed, suppose the antiquated epithet HIRSUTE, (Latin *hirsutus*), rough and hairy, as being primarily, from *hircus*, referring to the shaggy skin of the Goat. The derivatives from *capra*, (or rather from the masculine *caper*), are in greater number and more general use.

Irregular leaps or bounds, such as remind us of the Goat, are CAPERS. To CAPER is to dance in a frisking manner; and, in allusion to the perpetual variation, or *cutting off*, from one motion to another, the dancer is said To CUT CAPERS,—he is a CAPERER. In Horsemanship, the leaps which a horse is taught to make, in striking out his hind legs in the air without advancing forward, are termed CAPRIOLS. They are of different kinds, such as, a *Right Capriole*, *Back Capriole*, *Side Capriole*, &c.

When we observe fitful and contradictory changes in the temper or conduct of any individual, without our being able to trace them to any probable motives, we call them CAPRICES. The person is said to be CAPRICIOUS, to act CAPRICIOUSLY, or to be guided by CAPRICE, or CAPRICIOUSNESS. This want of apparent motive has ranked Caprices among the delusions of Hypochondria, or the signs of approaching Insanity. They differ from Conceits and Whims by reason of their inconstancy and their necessary connexion with our likings and our hatreds. The Italian CAPRICCIO is a musical term for a fanciful and wild irregular movement. Caprice was, by our old authors, written CAPRICH and CAPRICHIO; orthographies which are still, occasionally, retained in ludicrous composition. Shakespeare uses Capricious in the sense of Goatish.

In Natural History, there are certain terms and denominations from the Latin *caper*. The old Botanists used CAPREOLUS to denote the tendrils, or claspers, of vines and other plants; in-reference to the climbing of the Goats upon the rocks. Such plants were termed CAPREOLATE; and CAPRIFOLE, or CAPRIFOLIUM, was a name for the Woodbine. The genus CAPRARIA, GOATWEED, is so called because Goats are fond of the *biflora*, (the best known species) a West Indian plant cultivated by our gardeners.

The common FIGTREE, (*Ficus carica*), when in its wild state, is called CAPRIFICUS, or GOATFIG; and the practice, common in the Grecian Islands, of transporting insects from the wild to the garden FIG, for the purpose of assisting in

the impregnation of the flowers and improving the quality of the fruit (or Figs) is termed **CAPRIFICATION**.

Figs are principal articles of food in the islands of the Archipelago, and a considerable part of the riches of the country is derived from their exportation. The fruit has been famed in all ages, and among almost all nations, and still holds its place in our *Materia Medica*. The *Ficus sycomorus*, an Egyptian species, is probably the SYCAMORE of the sacred writers, which was a fruit-tree, and certainly, not the *Acer pseudoplatanus*, *Greater MAPLE*, or *PLANETREE*, which we now call SYCAMORE, *Bastard SYCAMORE*, and, sometimes, SYCAMINE. The *Acer campestre* is the *common MAPLE*.

The Figtree is, in some degree, associated with Religion. Among the Greeks it was sacred to Bacchus; according to our translation of the scriptures, they were FIGLEAVES that covered the nakedness of our first parents; and the Figtree withered at the command of Jesus. Figs were employed by the nations of antiquity for the purpose of foretelling the future, and the art was SYCOMANCY, from the Greek *Sykon*, a Fig, and *manteia*, Divination. Among the Hindoos, a species of Fig (*Ficus religiosa*) is viewed with veneration. Their god Vishnu is supposed to have been born under its shade, and it must be extremely shocking to the feelings of that pious people to hear their Christian masters call it the DEVIL'S-TREE.

Those globular univalve shells, which Conchologists class under the generic name *DOLIUM*, are called FIGSHELLS; and we have already mentioned a species of Wagtail, called the FIGEATER: but for other words, etymologically connected with the Figtree, we must refer to FIGWORT and SYCOPHANT.

The pickled vegetables called CAPERS have nothing belonging to the Latin *caper* excepting the orthography. They are the flower-buds of the CAPER-BUSH, an exotic shrub, the *CAPPARIS spinosa* of Linnæus, and the *kapparis* of the Greeks, a name of uncertain origin. The CAPER-BUDS (as well as other parts of the plant) were long accounted medicinal, but are now gathered and prepared solely for the table.

There is a genus of birds termed *CAPRIMULGUS*, or GOATSUCKER, from the belief, but lately exploded, that the *Europæus*, or common Goatsucker, the only European species, sucked the teats of the Goat. This bird is otherwise called the FERN-OWL, CHURN-HAWK, NIGHT-JAR, and DOR-HAWK. It weighs about two ounces and a half; lives in woods, and feeds on insects which it catches, on the wing, in the dusk, secreting itself, like the owl, during the day. Its note resembles the noise of a spinning wheel.

The Goatsucker has its name of Dor-hawk, on account of its feeding, in a great degree, on that species of Beetle called the DOR, CHAFFER, or COCKCHAFFER. *SCARABÆUS melolontha*. The Cockchaffer, (called also the MAY-BEETLE, in allu-

sion to the month in which it, generally, takes wing,) continues three years in the larva state, during which time it devours the roots of grass, corn, and other vegetables. It also subsists on the leaves and buds of trees, and is, therefore, sometimes called the TREE-BEETLE. It is this creature that is turned up when tilling the ground, and in quest of which the crows are so often seen following the track of the ploughshare. This circumstance has given it the additional designation of the Rookworm; but it is much better known by the name of GRUBWORM. GRUB is a general appellation for the larva of all kinds of Beetles, and is derived from the verb To GRUB, to dig up by the Roots. [See GRAVE.]

The CAPRISCUS, (*BALISTIS capriscus*) a fish which inhabits the Indian, Mediterranean, and American seas, is sometimes called CAPER and also GOATFISH.

The Greek names of the Goat appear, in English, chiefly in the terms of Natural History, or in allusion to ancient mythology. The botanic genus TRAGOPOGON, GOAT'S-BEARD, STAR OF JERUSALEM, or JOSEPH'S FLOWERS, contains two species that are natives of this country, the *pratensis*, or yellow, and the *porrifolius*, or purple Goat's-beard. The roots of both are esculent, being boiled and served up to table in the manner of Asparagus; but it is the latter species which is generally cultivated by the gardeners under the name of SALSIFY.

The *ORIGANUM dictamnus*, (*Tragoriganum* of the old botanists) GOAT'S MARJORAM, or DITTANY OF CRETE, is the celebrated *diktamnus* of the ancients, which was said to cause the arrows to drop from the wounded Goats as soon as they tasted it. It is a common greenhouse plant, and is still medical on the Continent, but does not now appear in our Dispensatories, though they retain two other species of *Origanum*: the *vulgare*, common, or WILD MARJORAM, and the *marjorana*, or SWEET MARJORAM. The genus *DICTAMNUS* contains only one species, (*albus*) FRAXINELLA, or WHITE DITTANY, a garden plant so called from the resemblance of its leaves to those of the Ashtree, (*Fraxinus*) and from the whiteness of its root. FALSE, or BASTARD DITTANY, (*MARRUBIUM pseudo-dictamnus*,) is SHRUBBY WHITE HOREHOUND. The *MARRUBIUM vulgare*, or common WHITE HOREHOUND, is a well known British medical plant. All the other Horehounds are exotics. The species *alyssum*, a native of Spain and Italy, is called Galen's MADWORT, because it was, at one time, a specific in cases of Hydrophobia.

The *ASTRAGALUS tragacantha*, GOAT'S THORN, is a shrub of the Levant, from which is exuded the medical gum, called DRACANTH, or GUM TRAGACANTH. The Astragalus or MILKVETCH has many species, of which only three or four are natives of Britain. Of these the *glycyphyllos*, on account of the sweetness of its root, is called WILD LIQUORICE or LIQUORICE VETCH, and the others are MOUNTAIN VETCHES, particularized from their different colours.

In what belongs to Natural History, we purposely confine ourselves to those objects that are well known by their English names; and on this account, we must pass over many scientific appellations, from the Greek genitive *aigos*. There are, besides, many which are now obsolete: *ÆGILOPS*, for instance, which signifies Goat's eye, is the old name for the suppurating state of an abscess in the corner of the eye, (*Fistula Lachrymalis*) because, as some say, Goats are subject to that disease. A genus of foreign grasses is also called *ÆGILOPS*, or Goat's face, on account of their hairy stigmas; and the same name was formerly given to various plants, particularly to the HOLM OAK, and to the WILD OAT, or HAVER (*AVENA fatua*).

In classic Mythology, the Goat *AMALTHEA* was the nurse of Jupiter who, when she died, covered his buckler with her skin. This buckler, or shield, was given as a present to Minerva, and was called her *ÆGIS*. The head of the Gorgon, Medusa, was nailed upon the *Ægis*, and retained the property, which it had when alive, of converting all who looked upon it into stone. According to some accounts, the *Ægis* was a Cuirass, or Breast-plate. Amalthea was, afterwards, restored to life, by Jupiter, and placed among the stars, in the Constellation of AURIGA or the WAGGONER. Auriga is represented by the figure of an old man, sitting with a Goat and her Kids in his left hand. A bright star, near his shoulder, is termed CAPELLA, (the little Goat) or AMALTHEA CAPRA.

In another fable, Amalthea, the daughter of a King of Crete, nursed Jupiter with Goat's milk and honey; and for this service she was rewarded by a present of one of the horns of the Goat, which had the property of furnishing whatever was wished for by its possessor. It was called the CORNUCOPIA, or HORN OF PLENTY. The Cornucopia is represented under the figure of a large horn, out of which issue fruits and flowers.

CAPRICORN the GOAT, is one of the signs of the Zodiac. The Latin *capricornus* is literally a Goat's horn, and the figure of the Constellation has the head of a Goat, and the tail of a fish. It was placed at the Winter Solstice, emblematical of the point at which the sun began to mount in his annual course; as designated by the climbing animal, ascending from the waves. The Winter Solstice, or shortest day, happens, in our time, when the sun is in a somewhat different part of the heavens,—when he enters SAGITTARIUS, the ARCHER, which is the immediately preceding sign; but the ancient manner of speaking is retained, for we still say, as formerly, that he *then* enters Capricorn, and the variation is accounted for by the precession of the Equinoxes. The point at which the days begin to lengthen is that from which different nations, in periods and climes remote from one another, have begun their annual computation of time. It was the cradle of the infant year,—the Birthday of the Sun and of the incarnate Deities of heathen Mythology.

The Goat has performed a principal part in the rites and ceremonies of many systems of Religion. Goats were appropriated to Mercury, and, on account of their destroying the vines, they were sacrificed to Bacchus. They were also particularly devoted to Juno; and white Goats and Kids were occasionally offered to Diana and to Venus. The blood of Goats (as well as of Bullocks) was sprinkled on the Mercy-seat of the Jews; and the SCAPEGOAT, after the priest had pronounced the confession, was sent into the Wilderness, loaded with the sins of the people. The DEVIL of the Christian populace is painted like the PAN of the Romans: probably, a pious device of the primitive Fathers of the Church, to shew, by means of his horns, cloven feet and tail, that the Gods of the Heathens should be considered as the Demons of Christianity. The metaphor is never lost sight of, even on the most solemn occasions, for it is said, speaking of the last judgment, that "he shall set the Sheep on his right hand, but the Goats on the left." *Fan*, in Swedish, is the Devil.

A FOREST is a track of uncultivated country, and, independent of the Woodlands, it may be composed of hills and vales, lakes and brooks, according to the nature of the soil. The Latin term, in the middle ages, was *foresta*, from *foris*, without;—that is, *out*, or away from the cultivated districts. It is in the same metaphor that the Farmer gives the name of INFIELD to that part of his land which is continually in culture, while his OUTFIELD, or pasture ground, is only occasionally, if ever, turned up by the plough. The trees of the Forest being indigenous are consequently of the hardy kind; and we now give the general name of FOREST-TREES to all such as are allowed to grow for the sake of their timber, although planted by the hand of man, in contradistinction to FRUIT-TREES, which are reared in Orchards.

When agriculture was little attended to in Britain, a great proportion of the country was Forest; forming coverts for Deer and various other wild animals; some species of which, though hunted for the sake of their flesh and skins, were allowed to perpetuate their breed, while others, accounted noxious, were pursued to destruction. In process of time, when those extensive wilds were gradually lessened or divided, by the progress of cultivation, the separated Forests which were previously common, or unappropriated, were claimed by the Monarch, and reserved for the mere pleasure of the chace. It is even said that some of our Kings created Forests by turning cultivated lands into waste; and, in our old law books, this was termed AFFORESTATION, from a Verb, To AFFOREST. They were managed under a particular system of FOREST-LAWS, which are still applicable to the Forests that yet exist and belong to the Crown. In former times the office of FORESTER, or keeper of a Forest, was a place of difficulty and danger. The appropriation of those wilds by the Monarch was considered as an encroachment on the rights of his people; and the Forests were infested by

numerous bodies of resolute men, who subsisted on his Majesty's Game and by levying contributions on the passengers. They were denominated OUTLAWS, because they were OUTLAWED, that is, put out of the protection of the law, by a proclamation of OUTLAWRY. There was a time in which any person finding an Outlaw might put him to death with impunity; but he can, now, only be forcibly seized and incarcerated for trial. The outlaws of early history were neither skulking thieves, like our present poachers, nor assassins, like our modern highwaymen. They had more the manners of independent tribes; were formed into bands under valorous chiefs who evinced a spirit of Knight-errantry, in favour of the oppressed: and, often, put at defiance the power of a tyrannical Government. Robin Hood and his companions still live, in our national ballads.

A track of ground, stocked with deer and other game, similar to a Forest, but belonging to a subject and therefore less extensive, is a CHASE or CHACE. [See To CHASE.] If the grounds be inclosed by walls, or paling, it is a PARK. In some counties every inclosed portion of ground, for whatever purpose, is called a Park;—they speak of a GRASS-PARK, a PARK OF TREES, &c. To PARK, To IMPARK, or To EMPARK, is to make an inclosure of what was, before, open ground. Metaphorically, in the Army, they speak of planting Cannon on the Ramparts, or Field-pieces in a Battery; and, collectively, the latter are called a PARK OF ARTILLERY. They speak also of a PARK of PROVISIONS,—because collected in a single spot in place of being distributed in different quarters. A PARK OF DEER may contain several divisions or separate inclosures, for training the Dogs and other purposes. These are termed PADDOCKS, a diminutive from the Saxon *Parruc*. Any small inclosure of Grass-land is also called a Paddock.

The word FOREST, among our old writers, was more a legal than an ordinary designation. The common term was a WALD or WOLD, the former of which is still the German name for a large Wood, or Forest. Many districts, that were formerly covered with wood, are now corn-fields; and, therefore, Wold, in some Dictionaries, is said to denote an open country without trees! Wold, in this case, is nothing but the mere name of a particular track of land which has lost its former characteristics: as a man may inherit the surname of *Black*, given on account of the swarthy complexion of the founder of his family, though he, himself, may be white as an Albino. The modern orthography of Wold is Wild; and a WILD, or, more ordinarily, a WILDERNESS, is a general name for an uncultivated country, without any regard to its specific or legal divisions. A traveller on entering a Wilderness loses his way, being BEWILDERED; and he who, in argument, leads the mind astray, by metaphysical subtilties, is said to BEWILDER, instead of convincing, his opponent. The poets write to Bewilder and to WILDER, indiscriminately, according, as it suits their verse.

The inhabitants of the Forest, both animate and inanimate, are so different from the beings of civilized life that, in most cases, they are associated, in our

minds, either with the idea of violence, or with that of worthlessness. **WILD** and **SAVAGE**, (formerly written **SALVAGE**, from the latin *Sylva*, a wood,) with some difference of usage, agree in characterizing whatever is unimproved and rugged, as it sprung from the hands of nature. Ground is **Wild** as long as it remains uncultivated; and a plant is **Wild** when it grows naturally without the care of the agriculturist, or the gardener. Generally speaking, all those animals are **Wild** that have not been domesticated; but we apply the epithet **Wild** more particularly to such Animals, or species of Animals, of which there are individuals or varieties that are tame. **Wild** and tame are in this view opposed to one another. We speak of **Wild Cats**, but never of **Wild Tygers**. Deer are usually **Wild**, but some are domesticated. There are plants as well as Animals so connected with civilized man that they have never been found in the **Wild** state. A person whose mind has not been disciplined to proper controul is said to be **Wild**, or to act **WILDLY**; but the fault may have been either in the education, or in the structure of the mind itself: there is a **WILDNESS** of youth and a **WILDNESS** of insanity. The old English **Wood** signified **Mad**, as it still does in Scotland. **WOODLY** and **WOODNESS** were once equivalent to **Wildly** and **Wildness**,—and also to the higher shade, **Madly** and **Madness**.

SAVAGE is **Wild**, but being, now, applicable only to animated beings, or to such as are poetically supposed to be so, it always reminds us of ferocity. Deer Hares, and many other animals are **Wild**, but they are not **Savage**; nor can the epithet be applied to plants, which show nothing of Mind. We say of a man that he has a **Savage** disposition,—that he acts **SAVAGELY**. To **SAVAGE**, meaning to render **SAVAGE**, was formerly in use, as well as **SAVAGERY**, the things, or actions, that constitute **SAVAGENESS**, that is, the state of **Savage** nature. **FEROCIOUS** (brutally cruel) **FEROCIOUSLY**, and **FEROCITY**, or **FEROCIOUSNESS**, are derivatives of the Latin *ferox*, from *fera*, a **Wild** beast, as are also the words **FIERCE**, **FIERCELY** and **FIERCENESS**, which express the audacious violence of a **savage** animal.

A **SAVAGE** (for the word is used substantively when applied to man) is a native of a **Wild** uncultivated country, whose inhabitants are unacquainted with the arts and, what we reckon, the advantages of civilized life. This is one of the many general terms that cannot be specifically defined; for, in the minds of the mass of mankind, the idea of a **Savage** is different, according to the books of voyages and travels which they have read, or the tales which they have heard in their childhood. The opposite extremes, of the **Savage** life and that of polished nations, are apparent; but the line, where the one ends and the other begins, is indeterminate. That, generally speaking, the manners and habits of the **Savage** are rude and revolting to his European Visitors, is true; but that, he is, in the average of cases, more ferocious and cruel, is uncertain. If the distinctive appellation were to be given to any mixture, however gross, of ignorance, superstition and brutality, we should find many **Savages** in our own boasted Island.

The Greeks (and after them the Romans) gave the epithet *Barbaroi*, BARBARIANS, to all those nations whose speech they did not understand. The word is said to have been imitative of the sound of an unknown tongue; and, hence, foreign idioms, introduced into a language, have the name of BARBARISMS:—the words, or phrases, are said to be BARBAROUS. SOLECISMS (Greek, *soloikismos*,) are also improprieties of speaking or writing, but of a different kind. They do not consist in the adoption of the expressions of foreign tongues, but in the misapplication of the idioms of our own. The Soloi, inhabitants of a city in Lesser Asia, were, chiefly, the descendants of Athenian emigrants; and were reproached with having lost the vaunted purity of the Attic Dialect. The words TO SOLECIZE, SOLECIST, SOLECISTICAL and SOLECISTICALLY have, lately, been admitted into some of our Dictionaries, though, for what purpose, it is difficult to divine.

All savages are Barbarians, but all Barbarians are not savages; because the term does not, necessarily, suppose that they should have been reared in a state of nature: on the contrary, the adjective BARBARIC may designate pomp and splendour, if of a foreign and uncommon kind. A Barbarian, however, is generally understood to be ignorant and inhuman; and the words BARBAROUS and BARBAROUSLY may denote any one, or both, of these qualities, at the pleasure of the writer. BARBARITY, for which some write BARBAROUSNESS, is now chiefly appropriated to signify cruelty of conduct. TO BARBARIZE, is to render Barbarous, but is obsolete. That part of the coast of Africa, called BARBARY, is supposed to owe its name to this origin. It is there that are reared the famous breed of BARBARY HORSES, familiarly called BARBS by the dealers, that are inferiour only to the ARABIAN COURSERS, from which they are descended. The pedigree of those animals is preserved with great care, and, hence, the Spanish breed are called GENETS, or JENNETS, from the Greek *eugenes*, well-born.

Besides the Root and Stem, which have incidently led us to so many different subjects, there are other parts of Vegetables that may here be mentioned; because, from universally received analogies, they bear a metaphorical similitude to almost all the other objects of our knowledge. Which were the prototypes and which were the imitated forms, in those several analogies, we will not, in every case, pretend to have discovered. Such enquiries belong to the metaphysics of language, and, fortunately, are not expected from the writer of a Dictionary.

The trunk of a tree, after rising to a certain height from the root, separates, or breaks itself, into divisions, each of which is a BRANCH or BOUGH; and

spreading, as they usually do, on all sides, they form the HEAD of the tree. When each branch subdivides into BRANCHLETS, and these again into small flexible twigs, covered with leaves, the whole constitutes a shade, or shelter from the sun's rays. BOUGH and Branch, though generally synonymous, are, in some cases, distinguished. While the trunk of the tree preserves its marked character, the shoots that may, notwithstanding, spread from its sides, are Branches; but it is not until the trunk is lost sight of by its separations that the divisions have, properly, the name of Boughs. Boughs are large divisions, and the term cannot be accurately applied either to creeping stems or to herbaceous plants. We speak of the Branches, shoots, and tendrils of a vine, but never of its Boughs.

The Latin *brachium*, the arm, (which had the varied orthography *branca*) was the predecessor of the French *branche* and our Branch. The modern words are confined to the ARM of a tree; but *brachium* had a more general usage. It denoted any *break*, or division from the main body, and was applied, not only to the Bough of a tree, but to the forks of a Stake, and the limbs of animals,—the legs of a horse, the paws of a bear, or the claws of a crab. The *ACANTHUS mollis*, a native plant of Italy, cultivated in our gardens, has, in our old Herbals, where it was medicinal, the name of *Branca Ursina*, in English BRANKURSINE, or BEAR'S BREECH. They are the leaves of this and other plants (also called *Acanthus* by the ancients) that are supposed to be represented in the ornaments of the Capitals of Architectural Columns. The scrolls, imitative of rolled-back leaves, are imaginary supports of the ABACUS, or flat cover of the Column; and the small knees, that support Mantlepieces, or other projecting entablatures, are, from the shapes formerly assumed, termed BRACKETS. It was the policy of the ancient Architects to give apparent life to the several parts of their buildings; and, hence, their columns were transformed into the trunks of trees and their projecting roofs kept from falling by the arms of men, or the claws of animals.

Bough (Saxon *bugan*, to bend,) stands alone. It has no compounds, and is with difficulty used beyond its literal acceptation; but Branch is of more general application. To BRANCH (with its participle BRANCHING) is to shoot out Branches, and BRANCHY, BRANCHLESS, and BRANCHINESS are compounds, in general use, when speaking of a tree. The metaphorical usages are numerous and may be multiplied at pleasure. Kindred families, for instance, are considered as Branches from the Parent *Stock*, or Genealogical tree. When a river divides itself, the separate streams are called its Branches; and the same name has been sometimes given to the tributary streamlets that increase its waters. In the latter case, however, the metaphor is inaccurate; for these

are rather the radicles or fibres of the Root, from which the main trunk or body of the current arises. The divisions of a discourse are also its Branches; for speech, in all its modes, has ever been likened to the flowing of a stream.

In Scotland, Branches are sometimes called GRAINS, (Danish *greens*,) probably from the verb *to Grow*, in the same manner that animal excrescences, such as wens, are, in that part of the island, termed GROWTHS. The Swedish *Gren* is a Bough, and *mindre gren* (lesser bough) is a Branch; *grenig* is Branchy, and the verb *grena* is to shoot forth Branches, and, also, *to Stride*—to separate the legs as if they were the Boughs of a tree. The Scotch word GRAINS likewise denominates the PRONGS of a fork; from the idea that the fork is similar to a stem, divided into two, or more Prongs, or Branches, deprived of their twigs and leaves. Prong seems etymologically connected with TO SPRING, as *Grain* is with *to Grow*; and, hence, probably the long-sought origin of the verb TO PRUNE, which is to cut off the Prongs,—TO DISBRANCH.

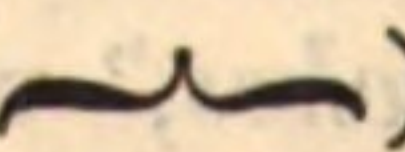
The place of separation between a Bough of a tree and its trunk, or between one Bough and another, is, in Scotland, called a BREEK, that is, the Break of the tree; and the same idea is preserved in the denomination of the junction of the human body to its lower limbs. The hinder part of this union,—that part on which we sit—is called the BREECH; and the front part, or hollow of that joint, between the Body, and either thigh, where the latter *grows* out of the former, is the GROIN. There are, therefore, two Groins, the right and the left. The adjective INGUINAL, belonging to the Groin, is from the Latin *inguen*. The garment which covers these parts of a Man is called in Latin *Bracca*, in Saxon *Bræc*, in Scotch BREEKS, and in English BREECHES. This, in our times and country, is a close garment, surrounding the thighs, separately, and uniting at top, so as to cover, both before and behind, the whole of the junction, including the thighs, knees, and part of the body; and the word is, therefore, one of those dual plurals that have no singular. TROUSE, or TROUSERS, are long Breeches extending to the ancles. [See HOSE.]

Breeches, being wholly a masculine dress, has given rise to the phrase of “the Wife wears the *breeches*,” which informs us that she rules over her husband, and the same feeling of incongruity induced the revisers of the English translation of the Bible to change the word *breeches*, in the third Chapter of Genesis, into APRONS. An Apron, however, is only a partial covering, being a loose piece of Cloth or of Leather, hung over the belly and front of the thighs, by either sex, for the purpose of keeping clean, or preserving from injury, the more permanent dress which it covers. The word may be from the

Saxon *aforan*, before; in the same manner that our nursery-maids now call a child's bib a PINAFORE. The Danish Apron is a *Forklæde*. APRONED and BREECHED are in the Dictionaries, to denote being clothed respectively with those articles; and the same sort of participial adjectives may, if we will, be extended to all the other parts of dress.

The scriptural renderings, abovementioned, show the difficulty of translating from an ancient tongue. The furniture, dress, &c. of the early ages are continued matters of dispute among Antiquarians; and it is not to be doubted, that customs and manners were then very different from what they now are. What sort of femoral habiliments was dictated by the Hebrew *chegoroth* has been a subject of controversy; but it is generally believed, that the Jews, in the days of Moses, as well as the Greeks and Romans of after times, wore garments similar to the Kilts of the Scotch mountaineers. The KILT of the Highlander is a petticoat which extends little more than half down the thighs, leaving the knees wholly bare. The name is Erse, from *celt*, clothes; or *ceilam*, to conceal. The PHILLABEG, or FILLABEG, is another name for the same piece of dress. It is the Lowland pronunciation of *Filleadh-beg*, (*filleadh*, a cloth, and *beg*, small,) which, literally translated, means SMALLCLOTHES; a name lately introduced, for Breeches, by simpering affectation. Breech, in the sense of the hinderpart, is applied occasionally to quadrupeds; and Engineers speak of the *Breech* of a piece of ordnance.

From the Latin *brachium*, in its direct usage, we have To EMBRACE, literally to surround with the *arms*; or, as the Germans say, *umarmen*, and the French *embrasser*, from *bras*, their name for the arm. An EMBRACE is a mark of affection. A HUG is a close embrace, To HUG, or, as it were to *hook*, a person into one's bosom. BRACELETS, which were formerly used as defensive armour for the warrior, are now merely ornaments for the wrists of the fair.

To BRACE, is to put or tie together, as if two things were held or pressed between the hands, so as to become one. In a consequent sense, it is to strengthen. Certain Birds and other animals are reckoned in pairs; and are especially so conjoined when sent to market. We speak of a BRACE of Partridges, Moorfowl, Ducks, Hares, &c. because they are so tied together when sold for the table. Printers use a BRACE () to conjoin two or more lines, and BRACKETS ([]) to include a word or sentence which it is wished to distinguish from the body of the page. A BREAK is with them a dash, or line (—) and denotes that the sentence is interrupted or *broken*, by the introduction of extraneous or unexpected matter. A Drum has its parchment head BRACED, or UNBRACED, by means of drawing together, or slackening its cords or BRACERS; and the Invalid is alike deluded and solaced

by a Metaphor, when he is made to hope that his nerves will be *Braced* by a change of atmosphere, or by the *tonic* medicines that are prescribed by his physician.

The Latin *ramus* was oftener written than *brachium* to denote the Branch of a tree; and, on that account, its compounds were more numerous. From this we have **RAMOUS**, branchy, or full of branches; **TO RAMIFY**, to shoot out branches, and **RAMIFICATION**, the action or state of the verb. The first of these words is rather superfluous, and the two latter are applied only in metaphorical usage.

The Latin *armus*, originally, denoted the whole of the human arm and shoulder; but, in what is called the classic age, it was more usually applied to designate the limb of an animal. *Armus* is merely a varied orthography of *ramus*, by the transposition of the letter *r*. The Greek *harmos* denoted a joint or articulation, and particularly the shoulder. Our word **ARM** is the whole of the limb, from the **ARMPIT**, (formerly **ARMHOLE**,) where it joins the body, to the tips of the fingers; but its separate divisions have different names, which will be adverted to in the progress of our explanations. The metaphorical usage is unbounded; for it may denominate any thing with which the imagination can form a similitude. We have noticed, for instance, that the separations issuing from the main body of a stream are termed branches; so, by a similar analogy, a narrow inlet of the ocean into the land is called an **ARM OF THE SEA**. The Latin *armilla*, for which some have used the English diminutive **ARMLETS**, were the same as our **Bracelets**,—worn by Ladies as ornaments, and given to soldiers, as an honorary decoration. In a consequent sense, they signified rings or bands, used for any other purpose; such as the **COLLAR** (*collis*, the neck) of a dog. **ARMILLATED** is wearing bracelets, or rings, but is seldom written. A number of circular rings, united so as to represent the horizon, equator, ecliptic, &c. thus forming a skeleton of an artificial globe, is termed an **ARMILLARY SPHERE**. To express this, and one or two other mathematical instruments, the adjective **Armillary** has been hitherto confined.

Man uses his Arms for the purpose of attack or defence; and, hence, the common metaphors, “the Arm of the law,” “the Arm of power,” &c. In real warfare, however, his hands give him the advantage over other animals, in enabling him to use instruments, which, of whatever nature, have the general name of **ARMS**. The Man **ARMS** himself, or he takes up **ARMS**, to encounter his enemy. When he is without Arms, he is **UNARMED**; when they are taken from him, he is **DISARMED**. We **DISARM** an antagonist, literally by prowess

or by stratagem, and metaphorically by reason. To be made aware of an opposing difficulty or approaching danger, is to be forewarned; and the proverb is, "forewarned, FOREARMED." ARMIPOTENT is potent, or powerful, in Arms; but ARMS, in this case, is equivalent to Warfare—the state of their application. In the same sense War is considered as a trade; and we talk of the honourable profession of Arms. An ARMISTICE (Latin *armistitium*) is a cessation of hostilities, for a limited period, by mutual agreement.

When a person sees or is warned of danger, so as to make him hasten to seize the means of defence, he is said to be ALARMED. To ALARM is from the Italian *alarma*, which literally signifies "to Arms,"—the war-cry of danger. A bell, sounded for the purpose of ALARM, is an ALARMBELL; it sounds the ALARUM, or LARUM; and the station of a Sentinel is sometimes called the ALARMPOST. Alarm differs materially from fear; for the latter unnerves the Arm instead of adding to its means of defence.

To HARM appears to be merely a varied orthography of to Arm; and signifies to hurt or injure in whatever manner. That which would, or might hurt, is HARMFUL; and what has not the will, or the power, to do so, is HARMLESS; or, as it has been written, UNHARMFUL. An action has passed HARMFULLY, or HARMLESSLY, accordingly as the individual, against whom it was directed, has been hurt, or has escaped UNHARMED. HARMFULNESS and HARMLESSNESS are also in use. The Saxon *hearm* signified Harm, and likewise an Arm.

Following the practice of the Latin *arma*, the substantive Arms, when denoting the materials of War, is always written in the plural form. A single instrument is a WEAPON (Saxon, *wæpon*) which, in early times, was our only term for the implements of Warfare, of whatever kind. This word, which is common to all the Gothic Dialects, has, in our language, gradually resigned its various compounds to the Latin Derivatives. We had once To WEAPON, for to Arm; WEAPONED, for Armed; WEAPONSALVE, a salve for a wound; and we yet, occasionally, venture to write UNWEAPONED, or WEAPONLESS, for Unarmed. Some of the Hundreds in England still retain the designation of WAPENTAKES, which were, probably, the Saxon military divisions. Weapon and its plural WEAPONS are still in common use, and the latter is, in many cases, synonymous with Arms. Weapons are general—whatever may serve, at the moment, for attack or defence; and, in the language of the law, Arms has the same meaning; but, in ordinary usage, Arms are Weapons previously prepared for such purposes, and the word, on that account, is the regular military term. Bows, Slings, Javelins, and Stones were the MISSILE-WEAPONS

of our ancestors; but these are superseded by Muskets, Pistols, &c. which are FIREARMS. The different species of Weapons used in regular warfare, whether ancient or modern, will be best explained under their several heads. In the meantime, we may remark that the origin of the word Weapon is, probably, like that of Arms, from the natural instrument of defence, although it cannot be so traced in the Anglo-Saxon. The German *Waffen* is equivalent to our word Arms, in all its usages and with all its compounds; only, when applied to Heraldry, it is usually written *Wappen*. The singular *Waffe* designates the natural weapon of certain animals,—the claw of a Hawk, or the tusk of a Boar. The Swedish *Vapen* is both singular and plural. In the former case, it is a Weapon, and, in the latter, it is synonymous with Arms, in all the senses in which we use the term.

Whatever is worn, or carried, as a cover from the attack of an enemy is ARMOUR, and is particularly denominated according to the part of the body for which it is a defence. In early ages, these pieces were made of Leather, variously dressed and folded, which, in after times, was covered with metal, formed into imbricated plates, or interwoven by means of links or rings,—their shape and construction differing with ages and with nations.

Before the introduction of firearms, which has, in almost all cases, rendered metallic coverings not only useless but dangerous to the wearer, a knight, mounted on his steed and clad in heavy Armour, was almost invulnerable to the attacks of the comparatively naked multitude. His HEADPIECE, or STEEL-CAP, called a HELMET or CASQUE (See HELM and CASK) covered the whole of his head and face, except an opening for the eyes, crossed with bars, which was termed the VISIER, VIZOR, or VISOR, from the French *viser*, to look at. VISOR now is used to signify a Mask, and VISORED is masked. A piece in front was so adjusted, or jointed, as to be lifted up, or down, to enable the wearer to uncover his mouth, and, in some Helmets, the whole face. This was called the BEAVER or BEVER, from the old French *bever*, to drink; a source from which we have the common word BEVERAGE, signifying drink in general. The Helmet was terminated at top by a Crest, which was usually a plume of feathers, or a similar ornament made of the hairy skin of an animal, a resemblance of which remains on the Helmets or Caps of our cavalry. The CREST was so named from the Latin *crista*, the tuft or comb, on the head of a bird, and is etymologically connected with the word CROWN, as will be shown under that article. CRESTED is wearing a Crest, which, like the Coronet, has been metaphorically considered as the symbol of pride and power, and, hence, CRESTFALLEN is dejected and dispirited,—thrown down from the

pinnacle of hope. **CRESTLESS** (written by Shakspeare) alludes to heraldic decorations; and expresses meanness of rank, on the supposition that the Coat of Arms is deprived of that ornament.

It may be here remarked, that the names of almost all the parts of the ancient Armour are French. The **HAUBERK** (the etymology of which we shall soon have occasion to investigate) was the War-coat, or cover of the body. It was also written **HAUBERT**, **HAUBERGE**, **HABERGE**, &c. and had the diminutive **HABERGEON**, synonymous with **CORSLET** (French *corps*, the body,) a military boddice, without sleeves, and, sometimes merely a **BREASTPLATE**. When made of leather, or of other elastic substances, it was a **BUFFCOAT**; and when woven with metal rings, (French *mailles*,) linked into each other, it was a **COAT OF MAIL**, beneath which was worn the **DOUBLET**, a vest made of softer materials. The warrior was then said to be **STEELCLAD**, to be **MAILED**, or cased in **MAIL**. This **COAT-ARMOUR** was also called a **CUIRASS**, from the French *Cuir*, a skin, but it preserved the same name independent of the materials of which it was made,—it was the skin, cover, or coat of war. The **Cuirass**, as denoting a Breastplate, of brass or copper, is yet occasionally worn in modern warfare, especially on the continent; and heavy Cavalry so armed are **CUIRASSIERS**.

The guards for the hands, usually of steel, were **GAUNTLETS**, or **GANTLETS**, the diminutive of the French *gant*, a glove; and, in the days of chivalry, when a knight threw his Gantlet on the ground, he thereby challenged his adversary to single combat. The latter, by picking up the glove, accepted the challenge. *To run the GANTLOPE* (Dutch *loopen* and Swedish *loepa*, to run) is a military punishment, in which the culprit is obliged to pass between two lines of soldiers, each of whom gives him a stroke on the back, formerly with *gants*, but latterly with a wand or switch. The covering for the defence of the arm was called **VANTBRASS**, or **VANTBRACE**, from the French *avant bras*, which designates the part of the arm between the elbow and the wrist.

The thighs (French *cuisses*) were armed with **CUISHES**; and the legs with a sort of boots, called **GREAVES**, from the old French *greve*, the calf of the leg. There were also **GENOUILLERES**, or Armour for the knees, (French *genoux*) and Iron Sandals for the feet. A plate of metal, in imitation of the ancient **GORGET**, or Neck-piece, (French *gorge*, the neck) is yet worn by military officers, as are also the **EPAULETS**, or **EPAULETTES**, (French *epaule*, the shoulder,) which are **SHOULDERKNOTS**, so formed as to indicate the rank of the wearer.

A man thus completely accoutred was said to be armed from *head to foot*, or, according to the French phrase, **CAP-A-PIE**. The manufacturers of Armour were **ARMOURERS**; and the hall, or storehouse where Armour was deposited,

was an ARMOURY. We have still ARMOURIES, kept by the government, in castles and other places of safety, but they contain no Armour, (except, perhaps, a few old Coats of Mail, Helmets, &c. preserved as curiosities,) but serve solely as storehouses for Arms and ammunition. What belongs to Armour is ARMORIAL. The Arms of a Knight were carried, on ordinary occasions, by his ARMOURBEARER. [See HARNESS.]

The BUCKLER, (mentioned in the INTRODUCTION,) TARGET (Latin *tergum*, a shield, also a hide or skin) and SHIELD (see SHELTER) are different names for a large, but light, plate, which was carried on the left arm of the warrior, and wielded so as to screen him from arrows, or to ward off the blows of a sabre. The shape and materials were various, in different ages and nations. The most usual were either round, or oval, and constructed of many folds of leather, upon a skeleton of wood, brass, or iron. The Target, or TARGE, was the ordinary name of the Buckler of our ancestors, and is less properly applied, when speaking of the *scuti*, or Shields of other nations. Buckler is *generally*, and Target *always*, confined to the literal signification; but Shield has every variety of metaphorical usage. A SHIELD is a protection, and To SHIELD is to protect, whether the danger threatened be to ourselves or to others. UNSHIELDED is unprotected. To BUCKLER, for to Shield, is obsolete.

In those ages of the world of which the accounts are confessedly fabulous, the earlier conquerors are said to have covered themselves with the skins of the monsters which they had slain. The heroes of Homer, less rudely accoutred, preserved upon their Armour the records of their victories; and we have long descriptions of the wonderful figures that were depicted on their Shields. Whether a similar practice was uninterruptedly continued, or was re-established at the origin of the crusades, we must leave to the decision of the antiquarians; but, certain it is, that, at this latter period, and throughout what are called the middle ages, not only every sovereign, but every nobleman and gentleman, had his particular Armorial distinction, which was figured on his official Surtout, or COAT OF ARMS, and displayed on his banner. The shape of the ground, (or FIELD, as it is called,) on which these ARMORIAL BEARINGS, or ENSIGNS, were painted, or inwrought, was that of a Shield, in French *escu*; the diminutive of which, *escusson*, (a Shield, pointed at the bottom and appropriated to the untitled gentry,) is the origin of our word ESCUTCHEON, or SCUTCHEON; which is the Shield, ground or Field, on which the Arms of a family are delineated.

The Coat of Arms, or Scutcheon, of a sovereign prince, or of a nobleman whose honours are conferred but hereditary, has two SUPPORTERS, one on

each side, representing animals real or imaginary ; and is surmounted with a crown, or coronet, and a crest. New men, on whom the rank of nobility has not been bestowed, but who chuse this mode of distinguishing themselves from the common herd of mankind, may purchase Coats of Arms at the Herald's Office ; and, on paying an annual tax, they may have them engraved on their seals and plate, and emblazoned on their carriages. Such plebeians, however, must be satisfied with helmets and crests, in place of coronets, neither are they entitled to Supporters. The regular Coat of Arms of an ancient family has the honours acquired by intermarriage, or collateral descent, quartered on the shield ; and the whole constitutes a sort of hieroglyphical emblem, in which every animal, every tincture, and every bend, or line, has its mystical meaning, the developement of which belongs to the science of Heraldry.

The French participle *armée*, armed, when used substantively, denotes generally a Corps of armed men, but is limited, in practice, to a collected body, composed of a number of Corps, each having its separate officers, but all acting under the direction of a GENERAL. The word ARMY is derived from this source, and has exactly the same signification. When an Army is completely equipped and ready for the field, it consists of Infantry, Cavalry, and Artillery, divided into Corps, Brigades, Regiments, &c. to which are attached Engineers, a train of Artillery, Ammunition, &c. ; and, particularly, a COMMISSARIAT, which is an organized establishment, under the direction of a COMMISSARY-GENERAL, for the purpose of procuring the necessary supplies of provision, forage, &c. All these appendages, which are as requisite to ensure the success of an Army as the soldiers themselves, have recently received the general name of MATERIEL, a word imported directly from the French, in the place of the periphrasis, 'Materials of Warfare.'

The INFANTRY, (French, *infanterie*) or FOOT-SOLDIERS, are so designated from the Latin *infans*, a child, which, in a secondary sense, signified a servant, in the same manner as CHILD, KNAVE, &c. formerly explained. The Infantry were originally the servants, or followers, of the Knights who rode on horse-back, and were, alone, counted in the enumeration of the army. In those times each chief, when called upon by his prince, brought his vassals into the field, at his own expence, and carried them back to his domain, when the war was ended, or when he chose to abandon the cause. All the lands of the country were presumed to belong to the sovereign, and were held, by the inferior chieftains, under a MILITARY TENURE ; that is, as a fee, or reward for services in war.

When the feudal tenures were abolished, the defence of the country, both from internal enemies and foreign foes, was provided for by the institution of a regularly disciplined and embodied MILITIA, chosen by ballot, in a fixed proportion, in every town and district, from among the male inhabitants who have attained a certain age, and are otherwise reckoned fit for service. The person ballotted must either enrol himself, or provide a SUBSTITUTE, for a limited period of servitude, in any part within the kingdom. During the late war, there were established certain Corps, called LOCAL MILITIA, whose services were not required to extend beyond the county, or district, for which they were, respectively, raised. The Latin *miles*, a soldier, the origin of our term Militia, was derived from *mille*, a thousand; because, among the Romans, each tribe furnished a thousand men. From the same source we have the adjective MILITARY, belonging to war, which is sometimes used substantively, in which case the MILITARY is equivalent to the army, in its active capacity, or, as it is otherwise phrased, the SOLDIERY. MILITANT, in a state of warfare, is seldom written except by divines, who speak of the church of Christ, or CHURCH MILITANT, as warring against the devil and the wickedness of this world. To MILITATE *against*, is to oppose,—chiefly in argument.

The Militia, who are all Infantry, are required to assemble only for a few weeks annually, to be trained and exercised, except in times of danger, when they are regularly embodied; but foreign possessions and foreign wars have introduced a more permanent species of force, which is termed TROOPS OF THE LINE, the STANDING ARMY, the REGULAR ARMY, or, simply, the REGULARS. In this new state of things, the Militia, being confined to the country, were obviously insufficient; and, besides, their limited period of service, by continually returning the individuals to the mass of the country and supplying their place by new levies, prevents the Corps from acquiring that experience which is the characteristic of veteran regiments. The Recruits of the Standing-army are, therefore, enrolled for life, or at least for a very long period of years. These, alone, are properly called SOLDIERS. (French *solde*, pay); because they are not ballotted for, like the Militia, but enter voluntarily, selling their services for a present sum, in name of BOUNTY, or Entry-money, and the promise of clothing and daily pay. The Regular Army is, however, distinguished from MERCENARIES, or Mercenary troops, which are hired out by one sovereign to another, sometimes without much regard to the justice of the cause for which they are destined to combat.—SOLDIERSHIP is the military character and SOLDIERLY, or SOLDIERLIKE, designates the manners of a Soldier. The negative, UNSOLDIERLIKE, has been written to express what is unbecoming in the behaviour of a military man.

Sometimes, when a great proportion of the Regular army is engaged in continental warfare, Corps are raised for the defence of the country, on the plan of the Regular troops, by means of a Bounty paid upon voluntary ENLISTMENTS, but differing in this, that they ENLIST, or engage themselves, only during the continuance of the war, and cannot be sent out of the kingdom. These, like the Standing army, consist of Horse as well as Foot soldiers, and are called FENCIBLES; or otherwise, FENCIBLE INFANTRY, FENCIBLE CAVALRY, &c. At the close of the war, these Corps, in conformity with the terms of their institution, are DISBANDED, and cease to exist, while such of the Militia and regular regiments, whose services are no longer necessary, are merely DISEMBODIED, having their Arms, Colours, &c. separately preserved in storehouses, to be used again, when it is found necessary that they should be RE-EMBODIED: for which purpose, certain officers, who constitute what is called the REGIMENTAL-STAFF, are retained as a permanent nucleus, around which the Regiment may be again formed, when required. The STAFF-OFFICERS are the Quartermaster, Adjutant, Surgeon, and Chaplain. STAFF, in this metaphorical and military sense, is a body of men (corresponding to the civil designation Board,) who are understood to be necessary to the *support* or *stability* of the Corps to which they belong; and hence there are the MEDICAL-STAFF, the GARRISON-STAFF, &c. The QUARTERMASTER-GENERAL and ADJUTANT-GENERAL are Staff-officers who exist only in time of war; when the General has his PERSONAL-STAFF who are immediately about his person, with whom he may consult, and through whose means he may issue his orders.

A REGIMENT (Latin *regere*, to govern) is a Military Corps, under the command of a COLONEL, who has his substitute, a LIEUTENANT-COLONEL, to take the charge in his absence, besides other subordinate officers. There are Regiments of Infantry, Regiments of Cavalry, and a Regiment of Artillery, each of which has its Colonel and one or more Lieutenant-colonels. What belongs to a Regiment is REGIMENTAL, and the clothing has the name of REGIMENTALS; which, on account of its being alike for all the individuals of the same rank, is also called the UNIFORM of the Corps. There have been different conjectures with regard to the origin of the word Colonel. Some have referred it to the French *colonne*, a pillar, as denoting the head of a *column* of the army; while others have derived it from the Latin *colonialis*, the leader of a Roman colony.

A Regiment of foot, in a restricted sense, is composed of from six hundred to a thousand men; but, frequently, two or three such bodies are conjoined under the same name and under the same Colonel, each, however, having its own Lieutenant-colonel, with a similar gradation of subordinate officers. These divisions of a Regiment are BATTALIONS, so called because

their limited number of men is found more convenient, in the arrangements of Warfare: the military term **BATTALIA** (Italian *battaglia*,) is the order of battle. Each Regiment (or each Battalion, if there be two or more Battalions in the Regiment) is subdivided into **COMPANIES**, varying in number, but usually ten. Two of these are called **FLANK COMPANIES**: because, when the Regiment is drawn up in **RANK**, that is, *arranged* in a line, side by side, they occupy the **FLANKS** (French *flanc*, the side,) of the Corps. Flank, a metaphorical term for *side*, as Corps is for *body*, is of general use in military language. To **FLANK** an enemy, is to take such a position as to be enabled to attack him **IN FLANK**, or sideways, so as to escape his fire. To **OUTFLANK**, is to lengthen the line, so as to outstretch that of the enemy and get upon his Flanks.

The right flank company of a Regiment is the **GRENADIER** Company. The **GRENADIERS**, or **GRANADIERS**, are taller than the others, and were formerly employed in throwing **GRENADES**, **GRANADES**, or **GRENADOES**, which are hollow globes of iron, or other substance, filled with powder, pieces of iron, &c. and lighted at a touchhole by means of a match inserted in a tube, called the **FUSEE**, thereby bursting, and dealing destruction around them. These **HAND-GRENADES**, which were thrown into cities or entrenchments, are now out of use, and the name itself is sunk into that of **BOMBS**, **SHELLS**, or **BOMBSHELLS**; which are made in the same manner, but are thrown from a short cannon, cast for the purpose and called a **MORTAR**, probably from its cavity having some similarity to that of the vessels of metal, marble, &c. (Latin *mortarium*,) in which Apothecaries and others pound certain articles, by beating them into powder with a pestle. When Shells are thrown into a besieged place, it is said to be **BOMBARDED**; and the Artillerymen, who **BOMBARD** it, that is, who have charge of the Mortars used in the **BOMBARDMENT**, are **BOMBARDIERS**. Granades are said to have their name from the powder, nails, and other small articles (*Grains*) with which they were filled; and Bomb is usually derived from the Greek, *bombos*, a hollow or bumming noise. A **BOMBKETCH**, or **BOMBVESSEL** is a ship, on which Mortars are planted; and a place is said to be **BOMB-PROOF** when it is so covered as to be impervious to Shells. A case, made of iron ribs, filled with combustible materials and discharged from a **MORTAR**, is called a **CARCASS**. It received this name because, being at first constructed of an oblong form, it had some resemblance to a skeleton, but the shape is now globular.

The left flank company are lightly armed, and are selected for such services as require activity and rapid motion. They are called the **LIGHT-INFANTRY**. The other companies form the main body of the Regiment.

We mentioned that Rank signified the arrangement of the men, *side by side*, but a number of men, arranged in a line behind each other, are denominated a **FILE**; from the Latin *filum*, a thread, or line, which they are supposed to resemble. In arranging troops, there may be many Ranks, of equal lengths, placed behind each other; so that, in the rectangular space which the men occupy, they may be considered as standing in Ranks, or in Files, accordingly as they are viewed. In speaking, therefore, of the private soldiers, or **PRIVATE**S, distinct from their officers, we say **RANK AND FILE**, which comprehends all that carry firelocks, Corporals included. To **FILE** is to advance, or recede, by Files, and hence the phrases, **To FILE off**; **To FILE to the front**, &c. A body of troops, formed in deep Files and a narrow front, is a **COLUMN**.

The commander of a Company is a **CAPTAIN**, French *capitaine*, from the Latin *caput*, the head. This word had once a more general meaning and denoted the commander of any body of troops whatever. A Captain might have been the general of an Army, or, merely, the chief of a band of Robbers. Even now it has an extended usage in common language; for, in speaking of Hannibal, Cæsar, &c. we call them great Captains. The commanders of Ships of War, and of East Indiamen, are Captains, in consequence of regular Commissions, in which they are so denominated; and the masters of other Merchant Vessels have the same title by courtesy. The military rank succeeded, and was merely another name for the *Chieftains*, or *chief Thanes* of feudal times. The rank and office of a Captain is a **CAPTAINSHIP**. The Colonel, besides having the command of the Regiment, is also the Captain of a Company; but, this being merely nominal, the youngest on the list of Captains supplies his place under the title of **CAPTAIN-LIEUTENANT**.

A **LIEUTENANT** (French *lieu*, place, and *tenant*, holding,) is, in a general sense, a deputy who acts in the place of a superior: thus, the **LORD-LIEUTENANT** of a county is deputed, by the King, for the purpose of managing all military matters within that county, the King being, by the Constitution, **CAPTAIN-GENERAL**, **COMMANDER IN CHIEF**, or **GENERALISSIMO** of the whole army. The deputies of the **LORDS-LIEUTENANTS** are **DEPUTY-LIEUTENANTS**, the collective body of these forms the **LIEUTENANCY**, as that of the Magistrates is the **Magistracy**. The **LORD-LIEUTENANT** of Ireland is the representative of the general functions of Royalty, and is, therefore, sometimes termed the **VICEROY**, from the Latin *vice*, in place of, and the French *roy*, a King.

When the word Lieutenant is used simply, without any addition, it is a military and naval term, denoting the next in command under the Captain; and who supplies the place of the latter when he is sick, or absent. He is the Captain's Lieutenant, although he is not so designated, as is the case with the

Lieutenant-general and Lieutenant-colonel. There is but one Captain to a Company, but there are, in some Corps, *first* and *second* Lieutenants. The rank and situation of a Lieutenant is a **LIEUTENANTSHIP**, or **LIEUTENANCY**.

The third officer of a Company of Infantry, in subordination to the Captain and Lieutenant, is the **ENSIGN**, whose duty it is to carry the Colours, that is, the **ENSIGN**, Standard, or Insignia of the Regiment. [See **FLAG**.] The Grenadiers and Light Infantry have Second Lieutenants, but no Ensigns. The rank is termed an **ENSIGNCY**.

The **MAJOR** of a Regiment is next in Rank to the Lieutenant-colonel. His duty is to convey all orders to the Regiment, to draw it up, to exercise it, and to rally it, when broken, in an engagement. He, the Lieutenant-colonel, and the Adjutant, are the only officers of Infantry who are allowed to ride on horseback. The orders are given by the Major to his **ADJUTANT**, who transmits them to the Serjeants through the medium of the **SERJEANT-MAJOR**. The Adjutant is so named from the Latin *adjutare*, to assist; and he is, therefore, sometimes called the **AID-MAJOR**. His rank or office is an **ADJUTANCY**: that of a Major is a **MAJORATE**, or a **MAJORITY**.

The business of the **QUARTERMASTER** of a Regiment is to look after the Quarters, Clothing, Ammunition, &c. of the soldiers. He formerly had no Commission, but was one of those who were called **WARRANT-OFFICERS**, that receive their appointment, not directly from his Majesty, but from a public Board. Now he and all the other officers, from the Ensign upwards, act under the King's **COMMISSION**, as testified by his sign-manual, and are, therefore, called **COMMISSIONED OFFICERS**. The Serjeant-majors, Serjeants, &c. are appointed by the Officer commanding the Regiment; and are **NON-COMMISSIONED OFFICERS**. All officers under the Rank of Captains are **SUBALTERNS**, or **SUBALTERN OFFICERS**, (Latin *sub*, under, and *alter*, another,) because they are jointly subject to the word of command given by a single person. The Lieutenant-colonel and Major are **FIELD-OFFICERS**, because their command extends over a whole Regiment. All above the Colonel are **GENERAL OFFICERS**, and may have the command of several Regiments. Some parts of the verb, **TO OFFICER**, are occasionally used; for we say that a Corps is well or ill **OFFICERED**.

TO OFFICIATE (from the Latin *ob*, for, and *facere*, to do, or perform,) is to perform any act *for* another. Hence an **OFFICER** is, literally, one who acts *for*, or in the *service* of another; and if an officer (as in the Army) sometimes imply a *Superior* or *Commander*, it is only in alluding to those over whom his **OFFICE** is allowed to extend; for, with respect to his employer, he is a servant. The King being Commander in Chief of all the Forces, the Officers are employed by him, and the whole constitution of warfare is termed the **SERVICE**.

We have the LAND SERVICE, the NAVAL SERVICE, &c. Beaumont and Fletcher have given us the word Officer in its literal acceptation:—"I should have been your *Officer*, and proud to *serve* you. The king makes me your companion. This commission gives me a troop of horse."

Although OFFICE be service, it is service of a specified kind; *for* a particular purpose.—It is that which the officer has engaged to perform; and, in that view, the Latin *officium* denoted a moral duty. An Office, in English, is not only the OFFICIAL service itself, but the place where that is performed, and hence we have the PUBLIC OFFICES; such as the WAR-OFFICE, the NAVY-OFFICE, the EXCISE-OFFICE, &c. Mercantile Bodies, and even individuals have their offices, where their business is transacted. The Latin *officina* was an office, or shop, and hence the names that are given by Apothecaries to the medical plants, and other drugs, sold in their shops, are termed *officinal*. The rituals of the church are either *Services*, or *Offices*: thus the Communion-service and the COMMUNION-OFFICE are synonymous. The officers of every establishment act OFFICIALLY, when they keep within the limits of their duty, or what old writers call their OFFICIALTY. Their duties and rights are said to belong to them EX-OFFICIO; a Latin term, which signifies, by virtue of their office. When we say that a certain man is an Officer, it is generally understood of the Army or Navy; but there are numerous other appointments with the same title; such as, LAW-OFFICERS, POLICE-OFFICERS, EXCISE-OFFICERS, CUSTOMHOUSE-OFFICERS, &c. but in these situations a SUB-OFFICER, or UNDER-OFFICER, is never termed a Subaltern. From the Latin *officiosus* we have OFFICIOUS, which is sometimes used simply for serviceable, but generally denotes an excess, or obtrusion of services, so as to stand in one's way. Such is the supposed selfishness of man, that unasked, or unlooked for, kindness is always suspected, as arising from sinister motives; and he who acts OFFICIOUSLY, or shows too much OFFICIOUSNESS, is, on that account, seldom thanked for his conduct. INOFFICIOUS, for uncivil, or inattentive to the wants of others, is to be found in the Dictionaries, but is Latin, rather than English.

In former times, SERGEANT, or SERJEANT, was equivalent to the more modern term, Officer. It is a corruption of the Latin *serviens*, from *servire*, to serve; and certain offices still preserve this designation. A SERGEANT AT LAW (*serviens ad legem*) is appointed by the King's writ, and, next to the Judge, is the highest degree in the Common Law, as a DOCTOR OF LAWS (*Legum Doctor*, abbreviated into LL.D.) is in the Civil. SERGEANT AT ARMS are officers whose duty it is to attend on the King, or on the Courts of Law, where he is presumed to preside; to arrest offenders, &c. SERGEANTS *of the*

Household are certain officers of the King's household. **SERGEANTS** of the *Mace* are official attendants on the Lord Mayor of London. There are six legal advisers, or City Counsel, belonging to the Corporation of London, the chief of whom is the **RECORDER**. He is judge of the Sessions Courts of the City, and makes a report, to the King in Council, of all convicts under sentence of death. The **COMMON SERGEANT** is the Second of the City Council, and presides, as judge, in the absence of the Recorder. Certain other cities have, likewise, **Recorders** and **Common Sergeants**. The state or office of a **Sergeant**, of whatever kind, is a **SERGEANCY**, or **SERGEANTSHIP**.

In the Army, a **SERGEANT** is a non-commissioned Officer, whose duty it is to attend to the discipline and exercise of the men. There are generally three or four Sergeants attached to each company of Infantry, or troop of Cavalry; all subordinate to the **SERGEANT MAJOR**. They have sometimes specific designations, according to the division of duty that is assigned them: thus, he who takes care of the arms is *Armour* **SERGEANT**; he who acts under the Quartermaster of a Regiment is *Quartermaster* **SERGEANT**; and he who **DRILLS** the men,—that is, who instructs the raw recruits in the first principles of exercise, is the **DRILL SERGEANT**. In the language of the army, the word **EXERCISE** denotes the practice of all military movements and the use of arms; and, of the several kinds, the **DRILL** is the first taught. This word, in its original acceptation, [See **DRAW**] was to *train* to the practice of arms, generally; but is now confined to **MARCHING** and **COUNTERMARCHING**, which is walking and turning, in uniform step and regular line. The practice of the several motions of the firelock is the **MANUAL EXERCISE**. The movements performed by Companies, Regiments, or larger Bodies of Troops, so as to prepare them for the more complicated evolutions of actual warfare, constitute the **FIELD EXERCISE**. Small squares of Musketeers, drawn out of a body of foot to strengthen particular points, are **PLATOONS**; and the Sergeant, who attends and stands, or moves, behind the commanding officer of a Platoon, is a **PLATOON SERGEANT**, or **COVERING SERGEANT**. The movements, &c. of a Platoon are taught by the **PLATOON EXERCISE**.

Before the introduction of the **BAYONET**, (which is a triangular dagger affixed, at pleasure, to the muzzle of a firelock, and first manufactured at Bayonne, in France,) there were, in the Infantry, Corps of **PIKEMEN**, who were armed with **Pikes**, to resist the attack of Cavalry. A **Pike**, or **Spike**, is any sharp point; but those **PIKES** were **SPEARS**, [See **SPIRE**], a name appropriated to that species of pointed and sharp-edged cutting instruments, which are shaped something like a blade of grass. The **Shaft**, or wooden pole, on which the steel head (more particularly called the **Spear**,) was fixed, was from

twelve to fifteen feet long. An Officer's Pike was called a SPONTOON. The Sergeants now carry HALF-PIKES, which differ from the Pike, being only eight or nine feet long, and having a smaller or narrower Spear. Formerly a Sergeant's Pike was a HALBARD, or HALBERT, the Spear of which, besides the pointed blade, had its edges protruded in the middle,—one edge being hooked and the other concave, or crescent-shaped: the whole resembling the BATTLE-AXE of antiquity. This was also called the DANISH AXE, and was a common weapon in the army; there being Companies of HALBERDIERS.—The German *Hellebarde* is from *helle*, shining, and *barthe*, a battleaxe.

Three Halberts, or Pikes, stuck into the ground and fixed together at top, so as to have the appearance of TRIANGLES, (a name sometimes given them,) are used, in the British army, for the purpose of corporal punishment. The Culprit is tied up to these Halberts, at some distance from the ground, and receives, on his bare back, the number of lashes that are apportioned to his offence by a COURT MARTIAL, composed of commissioned officers. These lashes are inflicted, by the Drummers and Fifers, with an instrument consisting of nine knotted cords, fastened to a wooden handle, and called a CAT-O-NINE-TAILS. The Floggers relieve one another in the performance of this duty; and the Surgeon attends to stay the execution, should it appear to him to endanger life: in this case the remainder of the punishment is either remitted, or the man is brought out, a second time, for its completion. A *Regimental COURT MARTIAL* is made up of the Officers of a single Regiment; but this court can give no sentence affecting life or limb. A *General COURT MARTIAL* is composed of Officers from different Regiments. Officers are not subjected to corporal punishment. They are REPRIMANDED; and, for heavier offences, may be CASHIERED, (French *casser*, to break); that is, BROKEN, or dismissed from the Service; or, in extreme cases, they are sentenced to be shot. The several sentences, however, are always submitted to the revision of the Commander-in-Chief. A non-commissioned officer may be flogged; but he must previously suffer DEGRADATION; that is, he must be deprived of his office and returned to the Ranks, among the common men.

A CORPORAL is a private who receives superior pay and ranks, nominally, as a Sergeant. Each Company has three or four of these Corporals, who take charge of the small bodies called SQUADS (diminutive of Squadron) which are called out to keep guard, or other ordinary duty. A LANCE SERGEANT is one who acts as a Sergeant, but with only a Corporal's pay; and a LANCE CORPORAL does the duty of a Corporal with the pay of a private. The usual derivation of Corporal (French *caporal*,) is from the Latin *caput*; he being the *head*, or principal man, among the common soldiers.

Almost every Regiment of Infantry has its Band of Music, consisting of Hautbois, Clarinets, French-horns, &c., but this forms no part of the Military establishment; for the Musicians belong to the Ranks, and have their extra-clothing and additional pay from the officers. Drums and Fifes are the only music that officially belong to the Foot Soldiers; while Trumpets and Kettle Drums are appropriated to the Cavalry. Every Company has a DRUMMER and a FIFER, under a DRUM-MAJOR and a FIFE-MAJOR, who superintend and direct all the Drummers and Fifers of the Regiment. The FIFE (a varied spelling of *pipe*) is a wind instrument, and is simply a tube, about fourteen inches long, with finger holes, and closed at top, having a mouth-hole in the side, which is blown into, in the manner of a German flute. Its tones are shrill, and, in unison with the Drum, are said to be peculiarly animating in the hour of Battle. On such occasions the influence of Music has been resorted to by most nations; but the practice of modern warfare has rendered it less requisite than formerly. The noise of the Musket and the roar of the Cannon are, of themselves, sufficiently powerful to drown the groans of the dying and the cries of the wounded.

The common DRUM is a hollow cylinder, of thin wood or of brass, having its ends covered with parchment, which is straitened, or BRACED, by means of a Hoop and Cords, to any required degree. The Drum is suspended to the side by a sling passing over the right shoulder and under the left arm; and is beat upon one end, called the DRUM-HEAD, by a pair of DRUMSTICKS. There is a small hole in the side for the emission and immission of air, impelled by the vibratory motion of the parchment; and, close upon the lower cover of the Drum which is called the REVERSE, there are three parallel pieces of cat-gut, stretched across so as to vibrate with the bottom parchment. These strings are termed SNARES, and when slackened the sound is deadened. Instead of slackening them it is usual to insert a piece of cloth between them and the Reverse; and this is called MUFFLING the Drum. The Drums are MUFFLED, the heads covered with Crape, and the DEAD MARCH beat, at funeral processions. To MUFFLE, in this usage, is merely a variety of its ordinary meaning, which is to cover closely—to envelop one's self in garments so as to be screened from cold, or to escape from observation. A MUFFLER is the name of a sort of veil that was once worn by females. The French call their winter gloves *moufles*; and a single piece of dress, made of stuffed fur, with which a lady covers both her hands and her arms, is a MUFF. Milton has To UNMUFFLE, signifying to unveil.

There are various Beats of the Drum, that are expressive of separate orders and are well known to the Soldiers. There are the REVEILLEZ, (French for

awake!) which is beat in the morning; the **TATTOO**, or **TAPTOO**, (Greek *typto*, I beat,) for the evening; the call **To ARMS**, in case of danger; the **RETREAT**; the **GENERAL**, when new ground is to be taken, &c. There are also certain peculiar *marches*, when Men or Women are **DRUMMED** out of a town, or a regiment.

THE BASS DRUM, or **TURKISH DRUM**, is constructed like the common drum, but is much larger. It is slung across the body and beat on both ends. It is used in musical Bands.

THE KETTLE DRUM of the Cavalry is so called, because it is shaped like a cast-iron pot or kettle. It has three short feet and is made of copper, covered at top with parchment. It is now seldom carried, being both unwieldy and useless.

There are other applications of the word **Drum**. **To DRUM** is not only to beat on the Drum, but to tap with the fingers, in imitation of that beating. A bad performer is said **To THRUM** upon a stringed instrument, meaning that he beats upon it rather than plays. The wide hollow cylinders, in certain machines, such as threshing mills, coal gins, &c. are called **Drums**, while those that are long and narrow are **barrels**; alluding in both cases to their shape. A bone-surrounded cavity, in the interior of the ear, shut by a membrane, which covers the whole of the entrance, is the **DRUM of the Ear**. This is called, by Anatomists, the **TYMPANUM**; and its cover is the *Membrana tympani*.

The Latin tympanum (Greek *tympanon*, from *typto*, I beat,) was synonymous with the English word **Drum**. The **Drums** of the ancients, however, were not closed at both ends. They were cylindric hoops, more or less broad, with a single covering of parchment and beat with the hand: the same as what we now call **TAMBOURS**, or **TAMBOURINES**: names that, although obviously of Latin origin, have come to us through the medium of the French. In sewing figures upon muslin, it is first stretched upon a hoop like a **Tambour**; and the manufacture of the sewed cloth is called **TAMBOURING**. This is the old mode, and the name is still retained; but the **TAMBOURERS** now stretch the cloth upon square frames, and **TAMBOUR** it, not by sewing, but by means of a hooked needle, with which they push up the thread from below and form their figures by a chain of loops. **TABOR**, **TABOUR**, **TABOURINE**, **TABOURET** and **TABRET**, are different spellings of the same musical instrument, which appears to have been well known to our ancestors; for we find **TABOURERS** mentioned by our old writers; and the Pipe and Tabor are conjoined in description, as the Fife and the Drum are united in military music. **THE TIMBREL** is oftenest found in the translation of the Scriptures, and refers us to the Drums of the Hebrews.

The arrangements of the Cavalry Regiments are, in many respects, different from that of the Infantry, and, in some cases, from one another: our account must therefore be general. As in the Infantry, a Regiment is commanded by a Colonel; having one, or more Lieutenant-colonels, and Majors, with an Adjutant. It is divided into Troops of from fifty to eighty men each. A Troop of Cavalry, of which there are from five to ten in a Regiment, corresponds with a Company of Infantry, having a Captain, Lieutenants, Cornets, (in place of Ensigns) a Quartermaster, Sergeants, and Corporals. There is a Trumpeter to each Troop, and sometimes a Kettle Drum to a Regiment. A SQUADRON (French, *esquadron*, from the Latin *quadra*, a square) is composed of two Troops.

Besides a Surgeon and his assistants, every Cavalry Regiment has a VETERINARY SURGEON, who attends to the diseases of the Horses. This was formerly the care of the Farrier, but there has been, recently, erected a VETERINARY COLLEGE; at which the candidate for this office must have previously studied. The term is from the Latin *veterinarius*, a HORSE-DOCTOR. The Farriers, of whom there is one for each Troop, have only to attend to their primary occupation, the shoeing of the Horses. A FARRIER (Latin *ferrum*, iron) was originally a blacksmith, and the practice of the VETERINARY ART, or FARRIERY, was the natural consequence of his trade. Except in large towns, the art of shoeing horses and the science of curing their diseases are still conjoined.

The duty of the CORNET is to carry the standard, near the centre of the front rank of the Troop or Squadron. The origin of the name remains doubtful. It is generally said to have been because his Standard was called Cornette, (Latin *cornu* a horn) being placed on the corners (or horns) of the Army.

The TRUMP, or TRUMPET, (French *Trompette*) is of high antiquity and of warlike fame. It is the loudest of all the wind instruments; and, in our army, is formed of brass, the tube being folded so as to increase its length without being cumbersome. The folds are straight and close to one another, and not in circular coils like the FRENCHHORN. Its exterior orifice, too, is less wide and more regularly tapered than the latter, which spreads out in the shape of a bason.—The TRUMPETER blows, or sounds, his Trumpet differently, on different occasions, as the Drummer beats his Drum. Its powerful and piercing tones have been the cause of many epithets as well as metaphorical allusions. TRUMPET-TONGUED is loud and vociferous—To TRUMPET *forth* is to spread abroad. Fame is represented as blowing a Trumpet; and it is the sound of the last Trumpet that shall awaken the dead.

TRUMPET-SHAPED tubes are particularly favourable for the conveyance of sounds. An instrument, used at sea for the purpose of hailing distant vessels, is a SPEAKING TRUMPET; and a less one, of a similar form, is used by persons who are deaf, (the smaller end being inserted in the ear,) and is called an EAR-TRUMPET. An extensive genus of plants, the *BIGNONIA* of Linnæus, mostly natives of America, but many of them cultivated in our gardens, are here called TRUMPET-FLOWERS, in consequence of the shape of the corolla. A South American Bird, (*PSOPHIA crepitans*,) the *AGAMI* of travellers, is called the TRUMPETER; because its harsh cry is like the sound of a child's Trumpet. It is about the size of a full-grown Hen, and easily domesticated. The *undulata*, or African TRUMPETER, is as large as a goose.

The terms, HORSEMEN and CAVALRY, are general, and designate all soldiers who fight on horseback; but, in every military country, there are several descriptions of this sort of force, according to the arms which they carry, or the service to which they are destined; and, sometimes, differing only in their dress. *Light* and *heavy* Cavalry are so denominated from the comparative sizes of their horses. The former were once called LIGHT HORSE; but are now LIGHT DRAGOONS, no regiment having, at present, the name of Horse, except the HORSE-GUARDS. The Hungarian Light-armed Cavalry are HUSSARS; a name which we have recently adopted for some of our Corps, together with the peculiar dress by which they are distinguished. They are said to have had their name from the HUZZAS, or shouts of victory, with which they entered on battle.

Ever since the invention of FIREARMS, their names have been continually multiplying, with the changes in their form and the improvements in their construction. The general description of one of those pieces, (for the word Firearms has no singular,) is that of a metal tube, closed at one end, except a small hole, at the side, called the TOUCH-HOLE. When the piece is portable, being of the class called SMALL ARMS, the tube is denominated the BARREL, and is fixed in a frame of wood, called the STOCK. When large, it is placed upon a wheel-carriage. Firearms have the general name of GUNS, but, in common language, Guns are Small Arms; and those that are not portable by a single person are GREAT GUNS, or CANNONS: both names originating from the Latin *canna*, a reed. [See CANE.] Balls, bullets, &c. usually of lead or iron, are shot from these machines by means of Gunpowder. The powder is ignited through the Touch-hole and, exploding, propels these missiles with destructive force.

When Firearms were first invented, the Gunpowder was inflamed by means of MATCHES, which are small twisted rolls of ropeyarn, paper, &c. or splinters of

wood, covered with combustible materials. The addition of Locks (so called from the similarity of their construction to that of the lock of a door) was an after discovery, and was, in a short time, applied to all sorts of small arms, and from which they acquired the name of FIRELOCKS. The French FUSIL has the same signification, and now denominates a light piece, in contradistinction to the MUSKET, which was larger, and retained, for some time after, the old method of firing by a MATCHLOCK.—MUSKETEERS were Soldiers armed with Muskets. The word is yet used, in an indefinite manner, for a Soldier's gun: but this gun is now always a Firelock. Some Infantry regiments, without any apparent reason for the distinction, are termed FUSILIERS; but we have no Musketeers, though we still speak of a VOLLEY OF MUSKETRY, (French *volée*, a flight,) meaning a general discharge of those arms. Musket is sometimes written MUSQUET, (according to the French derivation,) as are also the compounds, MUSQUETEER and MUSQUETRY. A BLUNDERBUSS, (Dutch *buss*, a gun) is a short thick Musket, with a wide bore, contrived so as to shoot off several bullets at once. The old name is MUSKETOON, or MUSQUETOON, which was a Firelock. ARQUEBUSS, or HARQUEBUSS, (which was larger than a musket) ARQUEBUSSIER and ARQUEBUSSADE (a continued firing of Arquebusses) are words that are now confined to the Dictionaries.

There was once in use a firelock, having a barrel only sixteen inches long, but as wide as that of a musket. It was called a DRAGON; a name also given, of old, to certain species of artillery, in allusion to the fabulous monster vomiting flames. It is, probably, from their having, at one time, carried this sort of Musket, that we have the word DRAGOONS, denoting Horse-soldiers. The *Heavy* DRAGOONS were, formerly, armed with muskets and bayonets, as well as swords and pistols, and were distinguished from other cavalry corps, by their fighting occasionally on foot; in which cases, they were termed *Dismounted* DRAGOONS, while those, who fought always on horseback, were called TROOPERS. This distinction, however, no longer exists; for all the Cavalry fight on foot, when it is thought requisite.

In consequence of the formidable appearance of a corps of Dragoons, To DRAGON is, metaphorically, to frighten into compliance; and, in military language, it is to deliver up a place to plunder. The SACK of a city, which generally follows when it is taken by Storm, is a much more serious evil than the pillage of property, which the verb To SACK would, literally, denote. The officers, either willingly or necessarily, relinquish their command; and, for a certain period, usually two or three days, the unoffending inhabitants are exposed to the insatiable avarice and brutal passions of an infuriated multitude of armed men, accustomed to carnage and reeking with recent slaughter.

The CARABINE, or CARBINE, with which part of our Cavalry are armed, is smaller and shorter than the Musket; the whole length being about four feet. It has usually a RIFLE barrel. The inside of the RIFLE-GUN is grooved in a spiral form; and the bullet, being forced in by the Ramrod, is driven out with a rotatory motion, by which it goes more directly to its aim. He who shoots with a Rifle is a RIFLEMAN; and a corps of Riflemen are also termed SHARPSHOOTERS. All the heavy foreign cavalry are CARABINEERS, or CARBINEERS. Pistols, so called, from *Pistoia*, a city in Italy) and swords, or sabres, are also carried by the Cavalry. The HORSE-PISTOL is a firelock with a barrel about a foot long. Its case is a HOLSTER. Out of the army, firearms vary with fashion and the uses to which they are applied.—The Sportman's Gun is a FOWLINGPIECE; and Pistols, which are generally purchased in pairs, are of all sizes, from the Holster Pistols, abovementioned, to the smaller POCKET-PISTOLS, with barrels of three or four inches long. There are also *Double-barreled* GUNS and *Double-barreled* PISTOLS, which may be fired immediately, a second time, when the first shot misses its aim.

Cannons, Mortars, and generally all great guns, mounted on carriages, are termed ORDNANCE, or ORDNANCE. The name is from the Latin *ordinare*, to put in *order*, or *regulate*; which was also said of military arrangement. A reed, or tube, (*canna*) has, as will afterwards appear, been always associated with *order* and *rule*. An ORDNANCE is a rule or regulation,—an *order*, or command, from authority. A CANNON has its name from its tube; but, in its varied orthography, CANON, it is a *rule*; an *ordinance*, something *ordained*. These subjects will come again under our observation. A PIECE OF ORDNANCE is a Cannon, but the terms are not synonymous; for the former is any similar warlike instrument, and might also denote a Mortar. The BOARD OF ORDNANCE has the superintendence of all the arms and utensils of war, both by sea and land. The head of this department is the MASTER GENERAL OF THE ORDNANCE, who has many other officers under him.

In active warfare, the great guns and other pieces of Ordnance, mounted on their carriages, with the powder, matches, balls, bombs, &c. including the whole *train* of waggons, horses and drivers; accompanied by Engineers, Officers and Men, for the management of those instruments of human destruction, constitute the ARTILLERY of an army,—A TRAIN OF ARTILLERY. In a more restricted sense, the Artillery denotes the engines themselves; and, in that case, 'PIECES OF ARTILLERY' is equivalent to 'Pieces of Ordnance.' The reason why we say PIECES is, because the words Ordnance and Artillery, being always used in a collective sense, do not admit of the distinction of number. On the same principle, we often write PIECES OF CANNON, although

we have Cannons in the plural. The Privates of the Artillery, called ARTILLERYMEN, CANNONEERS, or GUNNERS, are armed with carbines and bayonets ; as are, also, the MATROSSES, who are their assistants in loading and firing the guns.

The HORSE-ARTILLERY has been lately introduced into the army, for the execution of rapid movements. The Cannoneers are mounted on horseback, armed with pistols and sabres, so as to act with the cavalry, when involved in their manœuvres, while the Artillery is carried, from place to place, by draft-horses and GUNDRIVERS.

Cannon, whether of brass or iron, are estimated by the weight of the iron balls which they carry, and are named as *so many* POUNDERS. Eighteen Pounders and under, as low as half-pounders, are FIELDPIECES. Ship and garrison guns are from three to forty-two pounders. A continued firing of Cannon upon a place is a CANNONADE. A place is said to be within CANNONSHOT, when the shot of a CANNONBALL will reach it. A HOWITZER is mounted on a carriage like that of a travelling gun ; and, having a cylindrical bore, may be used either as a Mortar or a Cannon. The CARRONADE (so called from the Foundry at Carron, where the first piece of the kind was cast) is of an intermediate length between the Cannon and the Howitzer. Ease of transportation and of working being valuable requisites in ordnance of all descriptions, the object of the Engineer, in his choice of any particular form of construction, is, according to the nature of the service, to unite the least weight with the greatest power.

The engines of modern warfare succeeded those of the ancients, and, in most cases (at least for a time) retained their former names. The Artillery were the instruments of Archery, and the French *Artillerie* was merely a contracted compound of the Latin *arcus* and *telum*,—the Bow and Arrow. Arrows were shot from Bows and stones from slings ; but, long before the invention of Firearms, there were powerful machines for the throwing of those missiles. The BALLISTA (Greek *ballein*, to throw) was used in besieging cities, and, as we are told, ejected stones of size and force sufficient to kill a man at the distance of four hundred paces. The principle of the Ballista was the elastic recoil of a large beam of wood, forcibly bent by pulleys, or levers ; and the stones, or darts, were thrown out from an iron tube to direct their progress. The force employed was, therefore, of the same nature as that of the Crossbow, which is, accordingly, called an ARBALIST (*bow-balista*) by old English writers. The CATAPULTA (Greek *katapeltes*) was an engine of a similar kind ; and there were, besides, smaller machines, having the names of DRAGONS, SERPENTS, SCORPIONS, WAR-WOLVES, and other frightful animals.

Gun, as may be guessed from its antiquated orthography, is an older word, in our language, than cannon: although, as before mentioned, it is also derived from the Latin *canna*, in the same manner that the German *Rohr* signifies both a *reed* and a *gun*. As instruments of war, Guns must have been in use before the application of GUNPOWDER. The knowledge of the fulminating effects of a pulverized mixture of Saltpetre, Sulphur and Charcoal (as well as of other explosive compositions) may be traced back to a very distant epoch; but it could have been only when this dried and granulated compound was applied to the forcible expulsion of stones, or of metal buellts, from tubes, (*Guns*;) that it acquired the name of *Gun-powder*.

The quantity of POWDER, (Gunpowder,) requisite for firing off a piece, is called a CHARGE; and when that quantity is put into the barrel, with the WADDING, which is a roll of paper, tow, or oakum, to keep the powder in its place, the Gun is said to be CHARGED. When a ball, or other shot, is also inserted, it is LOADED. TO CHARGE and TO LOAD are often confounded, in ordinary language; because a charged piece is generally understood to be also loaded. There is, however, a distinction; for we may say that a Gun is *Charged* with powder only, or with powder and ball; but we cannot say that it is *Loaded* with powder. The Charge is pressed to the bottom of the barrel by pushing down the wadding with an iron rod, called the RAMROD, (formerly the GUNSTICK,) and this rod is furnished, at the small end, with a screw, by which the Wadding is pulled out, when it is wished to withdraw the Charge. In Great Guns the Ramrod is called the WADHOOK.

In the army, the Charge required for a piece is rolled up in cases made of paper, or pasteboard, termed CARTRIDGES, (French *carte*;) which are fitted to the bore of the Gun. When this charge consists of powder only, it is a BLANK-CARTRIDGE,—when the bullet is included, it is a BALL-CARTRIDGE. The CARTOUCH, or CARTRIDGEBOX, is a light wooden case, covered with leather, carried by each soldier; and containing the number of ROUNDS of Ball or Blank Cartridges which he requires on a particular occasion. The Cartridges of the Artillery are of stronger materials, such as parchment or flannel; and the Cartouches (of leather) are carried by the Matrosses.

The GUNLOCK, which is of iron and steel, is screwed to the Stock, (GUN-STOCK) close to the touch-hole, with which it is immediately connected by a flat dish, called the PAN. The Gun is PRIMED by putting a little Gunpowder (PRIMING) into this Pan, communicating with the powder in the barrel, by a train passing through the touch-hole. Above the Pan is the Cock, which turns upon a pivot, and, when pulled back, presses against a spring. It is enabled to resist this pressure and retain its position, at two different points

of its movement, by means of a smaller spring and catch, which falls into notches of another connected part. When the Cock is retained by the first notch, the Gun or Pistol is said to be on **HALF-COCK**; when by the second, it is **COCKED**, or on **FULL-COCK**. Into the upper part of the Cock, there is screwed the **GUNFLINT**, which is a small piece of Flint, cut so as to present a sharp edge, in front of a flat piece of hardened steel, which folds, by a joint, close over the pan, and has the very inappropriate name of the **HAMMER**; for it does not strike, but is struck upon. The Cock is loosened from its notch by pulling a lever, called the **TRIGGER**, (*Drawer*,) and being pressed forward by the spring, the Flint strikes forcibly upon the Hammer, which giving way (on its hinge) to the stroke, sparks of fire are elicited by the collision of the flint and steel. These sparks falling into the pan, set fire to the priming; and the flame, passing through the touch-hole, discharges the piece. There are various improvements in this application of the common **FLINT AND STEEL** of a **TINDERBOX**; but they are all the same in principle. In the latter case the **TINDER**, (Scotch *tiends*, sparks of fire,) which is linen, or other vegetable substance, burnt, charred, or reduced to fine charcoal, is ignited by the sparks that are thrown down by the striking of the Flint upon the Steel. In Gunpowder, the Sulphur, supplied with Oxygen from the Nitre, raises the *ignition* into flame. Small Arms only have Locks. The Artillery are lighted with Matches.

An **AIRGUN**, or **WINDGUN**, instead of a lock, has a hollow copper globe, which is filled with Air, highly compressed by means of a condensing syringe; and the piece is discharged by the rapid expansion of this air, when allowed to rush in at the touch-hole. This Gun makes little or no noise, and may be made to exert considerable power; but, notwithstanding all the improvements that have been suggested, it has never been brought into ordinary use. The child's **POPGUN** discharges peas, or small pebbles, by the action of a spiral spring. A **GUNSHOT** is a measure of distance, but rather indefinite,—meaning as far as a ball can be shot from a Gun. We attend to the effect of the shot when we speak of **GUNSHOT-WOUNDS**.

A **GUNSMITH** is a maker of guns; but this is understood solely of small arms, for the casting and boring of cannon, being executed by machinery in large founderies, excludes the idea of a Gunsmith as a single workman.

In the Artillery, (as already mentioned,) a **GUNNER** is a private; but, in the Navy, he is a warrant-officer, and has the charge of the artillery and ammunition belonging to the vessel. The **MARINES**, or Sea-soldiers, are officered, clothed, armed and accoutred like the Infantry. In an engagement they fire small arms from the shrouds and other stations, while the Artillery are worked

by the Sailors, under the direction of the Gunner. The Gunner and his crew rendezvous, get ready their cartridges, &c. in the GUNROOM, which is an apartment on the lower, or GUNDECK. The GUNNEL, or GUNWALE, of a Ship is "that piece of timber on either side of the Ship, from the half deck to the forecastle, being the uppermost bend, which finishes the upper works of the hull in that part, and wherein they put the stanchions that support the Wastetrees. This is also called the Gunwale, whether there be any Guns in the ship or not. The lower part of any port, where any Ordnance are, is also termed the Gunwale." A GUNBOAT is a strong flat-bottomed Boat, made for the purpose of carrying and working Artillery. AMMUNITION (Latin *munire*, to fortify, to repair,) denotes literally the provisions of whatever kind necessary to the support of an Army or Fleet; but is particularly understood of powder, ball, and such other warlike stores as may be required to supply what is lost or destroyed. A soldier's arms are not Ammunition, but the Ammunition-stores include arms.

The method of charging and pointing artillery to the best advantage, that is, so as to produce the greatest destruction to the enemy, is best learned by practice in the field; but its principles are also taught, as a science, under the name of GUNNERY. The ball, after issuing from the mouth of the piece of ordnance, describes a curve in the atmosphere; and it is the object of the science to trace this curve, so as to fix the point where it will reach the ground, under every charge and elevation of the piece. Mathematics has been pressed into the service,—MILITARY ACADEMIES have been royally endowed; and young gentlemen are taught the art of destroying mankind, by the doctrine of fluxions and experiments on a bowling-green.

When an Army takes the field, it is formed into BRIGADES, consisting, respectively, of, from four to six battalions of Infantry; from eight to twelve squadrons of Cavalry; and from six to ten pieces of Cannon, with their corresponding Artillerymen. The Commandant of a Brigade is a BRIGADIER, or BRIGADIER-GENERAL, and ranks immediately above a Colonel. His BRIGADE-MAJOR is chosen from among the Captains, and acts, with respect to a Brigade, as a Major does to a Regiment. All the Brigades are, collectively, under the command of the GENERAL, his LIEUTENANT-GENERAL and the MAJOR-GENERAL; each of whom appoints his own AID-DE-CAMP, (a French term, signifying *Field-assistant*,) to receive and carry his orders. The Aid-de-camp is chosen from the inferior officers. To BRIGADE is used as a verb. We say 'the army is BRIGADED,' meaning that it is separated into Brigades, (*breaks?*) or divisions.

Besides the subdivisions of Brigades, Regiments, &c. the Army, when on actual service, is usually separated into three CORPS, which are ranged, behind one another, into as many LINES. The first is called the FRONT LINE; the more advanced part of which is the VANGUARD; the second Line, or Corps, is the MAINBODY; and the last is the REARGUARD, or BODY OF RESERVE. The Infantry, generally, occupy the middle of each Line, while the Cavalry form, on each side, what are termed the *Right* and *Left* WINGS of the Army. The word Corps is likewise used in a more general and rather indefinite sense. It is French, literally denoting a *body* of whatever kind. It, consequently, designates any separate *Body of Troops*, and, particularly, a Regiment. A DETACHMENT, is a certain number of men drawn out from several Regiments or Companies, for a specific service; and every body of troops whatever,—whether Brigade, Regiment, or Detachment, is a DIVISION.

The word Marshal (which will be explained in another place) is an old official designation, in various departments of the state. It has lately been introduced into the Army; and a MARSHAL, or FIELD-MARSHAL, (French *Marshal-de-Camp*,) is now equivalent to Generalissimo, or Commander in Chief. The title is also, sometimes, bestowed on General Officers who have no immediate command; and, as it increases the pay, it is advantageous as well as honorary. The term General is, however, better understood, and in possession of the compounds. We speak of good or bad GENERALSHIP, not *Marshalship*; and To OUTGENERAL is to exert more military talent than the opposing Commander: the evidence of which is usually rested upon the success.—The word Army has many compounds, such as ARMY-LIST, ARMY-AGENT, ARMY-CLOTHIER, &c. many of which require no explanation, and others will be noticed as they afterwards occur.

A large force, organized and provided with all the materials of Warfare, is an ARMAMENT. It may be either for land or sea service; but the distinction is generally made of a *Naval* or a *Military* Armament. The Spanish equivalent term, ARMADA, is well known as the denomination of a famous Armament, (boasted of as *invincible*,) equipped by Philip the second of Spain against this country, in the time of Queen Elizabeth; and which, after being successfully opposed by the English fleet, was almost totally destroyed in a storm. From the same language, we have ARMADILLO, the common name of a genus of harmless quadrupeds, the DASYPUS of Linnæus. These animals, none of which are found in Europe, are chiefly inhabitants of South America; and the species are distinguished according to the number of the bony shells, or bands, that surround their bodies, and from which they have their general name.

The Saxon *eln* (Latin *ulna*) and old English *ELL*, signified the Arm, but is now used only to denominate a lineal measure, (like the Italian *braccio*,) as if we should say 'an Arm's length.' The Scotch Ell, which is yet retained for many purposes, is thirty-seven and a fifth of our inches; but the old English Ell was a yard and a quarter, while the Flemish Ell is only three quarters of a yard of our measure.

The ELBOW (Swedish *armboge*) is the *bow* or bend of the arm, and a chair, with two branches or arms, on which the Elbows may rest, is an ELBOWCHAIR, or ARMCHAIR. To ELBOW is, literally, to jostle with the Elbows, as in a crowd, and, metaphorically, to push a person aside, for the purpose of occupying his place in society. When a man is in difficulty, particularly in money matters, he is said, proverbially, *to be out at Elbows*; alluding to the worn-out state of his garments.

The CUBIT (Latin *cubitus*, from *cubare*, to bend, applied to the Elbow,) has been a measure of length among different nations. The English Cubit, as it appears in the tables of long measure, for it is now out of use, is eighteen inches,—the supposed length of the arm, from the Elbow to the tip of the forefinger. The Roman Cubit was about half an inch shorter; and the ordinary Cubit of the Hebrews (for they are said to have had a gigantic one of six times the size) is reckoned at nearly twenty-two inches, while their sacred Cubit was twenty-four.

The stems and branches of trees and shrubs are closely covered and surrounded, as with a skin, by a substance, of a softer texture than the wood, called the BARK, or RIND. The latter term (from round) also denotes the skin that surrounds the fruit, or indeed the filmy coat of any other part of a vegetable; but Bark is confined in its usage to the cover of the trunk and branches, except in some cases where the root is also surrounded with a rough skin. The greater number of trees have an *outer* and an *inner* Bark, separable from each other; and then the latter, which is closer and finer in its texture, is more usually termed the Rind.—But here we must interrupt our narrative, by the introduction of a collateral subject.

The skins and some other parts of animals, when boiled for a certain time, in a sufficient quantity of water, melt and wholly dissolve; forming a thick viscid liquor, coagulating, as it cools, into a semitransparent soft and tremulous mass, called JELLY, which, when pure, is the GELATIN of the Chemists. When its water is further evaporated, the Jelly thickens so as, when cooled in thin plates, to become hard, elastic and transparent, like horn. This is the

manufactured tenacious substance, called GLUE, so much used in the arts by Cabinetmakers, &c. and is of different kinds, according to the animal from which it is prepared and the skill which has been evinced in the preparation.

FISHGLUE, as it is properly called, is generally known by the name of ISINGLAS, a word corrupted from the Dutch *Hyzenblas*, an AIRBLADDER, compounded of *hyzen*, to hoist, and *blas*, a bladder. The Airbladder is a vesicle, found in most species of fish, by the expansion or compression of which, it is generally understood that they are enabled to rise to the top or dive to the bottom of the water at pleasure. From the former circumstance it has the ordinary name of the SWIM, or SWIMBLADDER, and from the latter it has been called the SOUND. These bladders, stript of their outer rind and dried, constitute the Isinglas of commerce. It is chiefly prepared in the vicinity of the Caspian and Black Seas, from the Sounds of different species of the ACIPENSER. The skins, tails, &c. of these and other fishes are used, for the inferior sorts of Isinglas, but in no case are the materials boiled; for that would invariably convert them into Glue, an article that has different qualities from those for which Isinglas is required. Much of the latter, for instance, is used in making FININGS for the clarification of malt liquors, whereas Glue, added to turbid beer, would increase both its muddiness and its tenacity.

There are four or five species of the ACIPENSER, or STURGEON. The *Sturio*, or Sturgeon, properly so called, is well known, on various coasts of Europe, Asia, and North America. Like the Salmon, it spawns in rivers, and has occasionally been caught in the Thames. Its flesh has the appearance and consistency of veal, and, when roasted, is the delight of the epicure. It is usually pickled and imported from the shores of the Baltic. The Sturgeon is often eighteen or twenty feet long, and weighs, sometimes, from four to five hundred pounds. Like the whale, it is a ROYAL FISH, because, when thrown upon the shore, or caught near the coast, it belongs to the king.

The ACIPENSER *huso* (the BELUGA, or ISINGLAS-FISH,) is found in great plenty in the Danube, and has, on that account, been called the *Huso Germanorum*. It is much larger than the Sturgeon, and it is said that one of its roes has been found to weigh a hundred and eighty pounds.

The STERLET, or CAVIAR STURGEON, (*ruthenus*) and the KOSTER, or SEVRUGA, (*stellatus*) are two other species of Acipenser; the former between two and three and the latter about four feet long. The *schypa* is scarcely, if at all, distinguishable from the *sturio*, except in its size, which seldom exceeds six feet in length.

Notwithstanding the names which they have received, Caviar, as well as Isinglas, has been made from all the different species, and even from other

shes. CAVIAR, or KAVIER, is prepared from the roes, by cleansing the eggs from their surrounding impurities and then pickling and pressing them for preservation. In Russia, it is the usual food of the poor, in their Lents, when flesh is forbidden; and it is exported to Roman Catholic countries, to be eaten, in like manner, as a substitute in their seasons of privation. There, however, as in England, it only appears on the tables of the rich, by whom it is accounted a luxury. An inferior kind of Caviar, called BOTARGO, is prepared, on the coasts of the Mediterranean sea, from the spawn of the MULLET (*MUGIL cephalis*); a fish which is also found in shoals, on the shallow coasts, and in the rivers of this island, where they burrow, like hogs, in the mud and sand, in search of worms and insects.

Jellies, similar in appearance and in some other qualities to animal Gelatin, are made from the juice of ripe fruits, by boiling it up with sugar, and are called CURRANT-JELLY, BLACKBERRY-JELLY, &c. according to the name of the fruit from which they are, respectively, made. When the other parts of the fruit are boiled up along with the juice, the conserve is JAM; such as GOOSEBERRY-JAM, STRAWBERRY-JAM, &c. These are all prepared for the table, and animal Jellies (CALVES-FEET JELLY, &c.) are manufactured for the same purpose. The cakes, sold under the name of PORTABLE SOUP, because they dissolve in hot water and produce a nutritious soup, are a Jelly made by boiling the tendinous parts of Beef until they are almost converted into a Glue, and seasoning with salt and spices to give it flavour and preserve it from putrefaction.

The word Jelly, or, according to the old spelling, GELLY, is from the Latin *gelare*, to freeze, in consequence of the similarity between the thickening of Jellies and the freezing of liquids; and, from the same source, we have GELID; as a poetical epithet, signifying very cold. To CONGEAL, is to fix a fluid into a single mass, as if by frost. Fluids, that can be so fixed, are CONGEALABLE, and the action is CONGELATION. The same word also denotes the state of being CONGEALED, for which Shakespeare has CONGEALMENT. GELABLE, capable of being turned into Jelly, and GELIDITY, or GELIDNESS, for a state of severe frost, are words which we have never seen, except in the Dictionaries.

Vegetable Jellies, having little of an adhesive quality, cannot be converted into Glue, and, therefore, a substance may be GELATINOUS and not GLUTINOUS or GLUEY; for GLUTINOUSNESS refers to its stickiness, or adhesive quality. The *gluten* of the Romans was equivalent to our Glue, and was made of the same materials. *Glutinare* was To GLUE. A GLUER is one who Glues, and To UNGLUE is to separate what have been glued together. [See LIME.]

The compounds from this source are becoming obsolete, and are now never used but metaphorically. To AGGLUTINATE, taken literally, is to Glue *one* thing to another; and to CONGLUTINATE is to Glue *two* things together; but they are found, chiefly, in old medical and surgical works, to express the uniting of parts of the body that were supposed to be, or really were, separated. Certain medicines and external applications were termed AGGLUTINANTS; because, by their AGGLUTINATIVE qualities, they produced the AGGLUTINATION, or adhesion, of the separated parts. The sides of a wound CONGLUTINATED, and the process of CONGLUTINATION was hastened by CONGLUTINATORS, or CONGLUTINATIVE applications. All these words, thus expressing metaphorical GLUINGS, since they belong to no modern medical hypothesis, either are, or ought to be, considered as obsolete.

It is well known that wheaten flour, when wetted, may be moulded into a tenacious Gluey mass. The component part which gives it this characteristic is separable from the rest of the flour, and has the chemical name GLUTEN:—but for more on this subject we must refer our readers to PASTE and STARCH.

When treating of the Bark of trees, we have been led into these digressions, from the consideration of the principal application of that substance in the Arts. The Bark of certain trees, pounded and macerated in water, impregnates the liquid with a substance which is the TANIN of the Chemists, and, in ordinary language, is called TAN. A distinguishing property of this substance is, that it readily unites with animal Glue, (Gelatin,) forming a compound of a very unalterable nature and indissoluble in water. Tanin is also found in other parts of Vegetables, but it is the Bark that is chiefly used in the Arts.

This property of Tanin, though a late chemical discovery, has been practically illustrated among many different nations, and may be traced back to ages previous to the records of history. Skins consist of Gelatin, and, when macerated in an infusion of Tanin, they are converted into a compound, called TANNED, or BARKED, LEATHER; which, while it retains the form, and, in some degree, the pliability of the skin, is secured from putrefaction and impervious to water. The TANNER performs this process in his TANYARD, where he TANS his skins, or hides, by steeping them in the TANPITS, otherwise called BARK-PITS; and a practical knowledge of all the manipulations, requisite for the purpose, constitutes the art of TANNING. The place of manufacture is a TAN-WORK, or TANNERY.

It may here be observed, that the words Tan and Bark are, in many of their usages, synonymous. The German *Tanne* is the FIR, (*Pinus* of Linnæus,) and it is believed that it was the Bark of one or other of the species of this tree

which was used, in Tanning, by the Gauls. The Bark of oak, elm, birch, and other HARDWOODS, is in most general use, at present, in this country; but, in situations where it can be easily procured, that of the common LARCH, or LARCH-FIR, (*PINUS larix*), has been resorted to with advantage. The Bark of the *PINUS canadensis*, Hemlock SPRUCE-FIR, (a native of Canada,) is said to be equal to OAK-BARK, for the purpose of the Tanner. In counties where Bark is prepared in quantities, To BARK, is to strip, or peel, the tree; and a person employed in this operation of BARKING, is called a BARKER. The BARKERY, or TANHOUSE, where Bark is kept, was formerly called a HEATHHOUSE; a term which would induce us to suppose that the common Heath, or LING (*ERICA vulgaris*) had, at one time, been employed in the making of leather. Bark, when exhausted by the Tanner, is sold as manure, or to the Gardener, for forming hotbeds, then called BARKBEDS. BARKY appears in Shakespeare as an epithet to the branches of trees, denoting that they are covered with Bark.

Bark, varying in kind, as accidents occurred, or as new theories were invented, has been used in Medicine from time immemorial; but the Physicians have, long since, set at nought what could be procured at little expence, and have obliged us, by their prescriptions, to strip the trees of foreign countries. The most famous of these exotic Rinds is called PERUVIAN BARK, JESUITS' BARK, JESUITS' POWDER; or, simply, on account of its general use, BARKS. These names were given in consequence of its being a native of Peru, and introduced into Europe by the JESUITS, or Members of the SOCIETY OF JESUS: that order of political missionary Monks, who, for two centuries, possessed such a powerful influence in the Catholic Courts of Europe and the Colonies in Asia and America; by means of an organized system of Craft, Cunning, and Sophistical reasonings, which has furnished us with the words JESUITISM, JESUITICAL, and JESUITICALLY. The Peruvian Bark, (called also QUINQUINA) so long valued as a febrifuge, is generally understood to be that of a tall tree, *CINCHONA officinalis* of Linnæus; but the fact is, that the three kinds known to our Apothecaries are not only from *three*, but are a mixture of *many* different species of the Genus Cinchona, and which, in their chemical analysis, present properties very distinct from one another. The Bark of a species, the *Caribæa*, is brought from the West Indies, and, by some physicians, is supposed to be equally valuable.

CASCARILLA, (the diminutive of the Spanish *cascara*, bark,) the Bark of the *CLUYTIA Eleutheria*, is imported from the Bahama Islands, one of which is called Eleutheria. It was formerly employed in intermittent fevers, in preference to the Peruvian Bark, but is now administered in other diseases.

The botanical genus, *SWIETENIA*, furnishes two species with medical barks. One, the *febrifuga*, is a native of the East Indies, but has no English name; and the other, *mahagoni*, is the well known American tree, MAHOGANY. The properties of the *febrifuga*, as indicated by its trivial name, are supposed to be the same as are ascribed to the *Cinchona*. ANGUSTURA, so called from a place of that name in South America, is another bark with similar virtues; but the tree from which it is taken has not, hitherto, been satisfactorily described.

CINNAMON, so well known as a warm aromatic, is the Bark of a species of Laurel, the *LAURUS Cinnamomum*, or CINNAMON TREE; which is a native of Ceylon, but is now propagated in different parts, both of the East and of the West Indies. OIL OF CINNAMON is an essential oil, distilled from this Bark. Water, impregnated with this oil, either by original distillation or an after mixture, is CINNAMON WATERS. Alcohol and Water, so impregnated and sweetened with Sugar, is also called Cinnamon Waters; but a distinction is sometimes made, by calling the former *simple*, and the other *compound*, or *spirituous*. CASSIA CINNAMON is the Bark of a kindred species, the *LAURUS Cassia*, CASSIA TREE, or WILD CINNAMON TREE; but it is weaker in flavour and pungency. CASSIA-BUDS are the dried flower-buds of this tree, and differ little either in pungency of taste, or fragrancy of smell, from Cinnamon.

WINTER'S BARK, is the Bark of a Tree, (*WINTERIA aromatica*) first discovered, on the coast of Magellan, by a Captain Winter. It is a very stimulant medicine, but is seldom used, CANELLA, or *white CINNAMON* (the inner bark of the *CANELLA alba*, a West Indian tree) being generally substituted in its stead. The gum called BDELLIUM, formerly medical, is supposed to be the product of the Winteria. It is somewhat fragrant and pungent, and agrees in name with the Bdelium of Scripture (Greek *bdellion*); but what the Bdelium of the ancients was is quite uncertain.

SASSAFRAS, the AGUE-TREE, (*LAURUS, sassafras*), is a North American tree and is medical in all its parts, wood, root and bark. It yields, on distillation, a highly stimulating essential oil, termed OIL OF SASSAFRAS, which the Pharmacopœias, prudently, recommended to be given in *very small* doses.

The *LAURUS Camphora*, or CAMPHOR TREE, grows to a large size in the forests of Japan. Every part of the tree contains the odorous medical substance called CAMPHOR, or CAMPHIRE; and, it is this product only, (picked out of the knots of the wood, or extracted on the spot by a sort of distillation) which is imported into Europe. A very fluid resin, drawn from the trees by incision, is OIL OF CAMPHOR. Pure Camphor is a white, concrete, transparent, crystallized body, lighter than water, of a hot acrid taste, and extremely vola-

tile. For the purposes of commerce, it is still extracted from the Camphor Laurel; but it has been procured by Chemists from many different plants, particularly from their essential oils, and it is now considered as one of the immediate materials of vegetables. A peculiar acid has been manufactured from it, called CAMPHORIC ACID; the union of which with other substances forms CAMPHORATES: as CAMPHORATE of *Potash*, CAMPHORATE of *Lime*, &c. Any thing tinctured, or impregnated, with Camphor is said to be CAMPHORATED. The general adjective may be CAMPHORACEOUS. Camphor, being very combustible and almost insoluble in cold water, is supposed to have been a chief ingredient, along with sulphur, pitch, &c. in the composition of the famous GREEK FIRE, otherwise called WILDFIRE, or LIQUID-FIRE. Previous to the invention of Gunpowder, this bituminous compound was poured out, or thrown in casks, from the ramparts of besieged fortresses; and, as it burned under water, it sometimes caused the destruction of whole fleets.

The CABBAGE-BARK Tree (*GEOFFRÆA inermis*,) is a native of Jamaica; and, being a famous vermifuge, is also called the WORM-BARK Tree. It is sometimes termed simply the CABBAGE-TREE, but improperly, because other trees have this name. A native of the Canary Islands (*CACALIA Kleinia*,) has been so designated, merely on account of some resemblance between its stalks and those of Cabbage; but the *ARECA oleracea*, a very tall American palm, is the true Cabbage-tree. There is a white heart, about three inches diameter, within its top leaves, which is eaten as a salad, either raw or boiled, and is highly esteemed. The East Indian species, *ARECA catechu*, produces the BETEL-NUT; which, sliced down and wrapped in the BETEL-LEAF (the leaf of a climbing plant called *paun*) is so universally chewed by the Indians and Chinese.

QUASSIA is the generic name of several species of trees. The QUASSIA *simaruba*, known in Jamaica by the names, MOUNTAIN DAMSON, BITTER DAMSON, and STAVESWOOD, is a tall tree, of which the Bark of the root is reckoned most valuable. QUASSIA *excelsa*, BITTER-WOOD, or BITTER-ASH, also a native of the West Indies, is a lofty tree. The Wood, covered with the Bark, is imported in large billets and rasped down for the use of the Porter-brewer, as well as the Apothecary. The *amara*, BITTER QUASSIA, the original Quassia, is a shrub rather than a tree, and is a native of Surinam. Its wood is intensely bitter, but it is seldom brought to this country.

SENEKA, or RATTLESNAKE MILKWORT, (*POLYGALA Senega*) so called, because the Senegara Indians of North America apply it to cure the bite of a Rattle-snake, is an herbaceous plant. It has a woody perennial root, which is brought into this country for the sake of the medical properties of the acrid Bark that surrounds it.

Another plant, of which the Bark of the Root only is efficacious, is the *ANCHUSA tinctoria*, or ALKANET of the dyers. It has lost its character as a medicine, and is used, by the Apothecaries, merely to give a colour to other preparations. The *tinctoria* is a perennial and a native of the warmer parts of Europe, from whence it is imported; for what is reared in our gardens, and called *Spanish Bugloss*, does not answer the purpose. There are two herbaceous plants, of the same genus, which grow wild in Britain, the *officinalis*, common BUGLOSS, and the *sempervirens*, *Evergreen Bugloss*, or *Evergreen Alkanet*; the former of which, until lately, was supposed to be medicinal. *Bastard Alkanet*, with the roots of which the country girls in Sweden paint their faces, is the *LITHOSPERMUM arvense*, or *Corn Gromwell*. This is an annual; but we have other two species of *Lithospermum* (STONESEED) that are perennial; the *officinalis*, or common GROMWELL, and the *purpureo-cæruleum*, or creeping GROMWELL.

The common name BUGLOSS is derived from the Greek, and signifies an Ox-tongue. It refers to the shape of the leaves, and, in the older systems of Botany, included a number of herbaceous plants, which Linnæus, in his sexual system, distributed among different genera. The Buglosses, natives of this country, are: *ECHIMUM vulgare*, (Greek *echis*, a viper,) VIPER'S BUGLOSS, formerly believed to cure the bite of that reptile; *ECHIMUM italicum*, white VIPER'S BUGLOSS; *LYCOPSIS arvensis*, *Small wild Bugloss*; and *PULMONARIA officinalis*, BUGLOSS COWSLIP, or LUNGWORT. The latter plant was long supposed to be a specific in pulmonary consumption, because the leaves were thought to resemble the speckled surface of the human lungs; and it is still retained in some Pharmacopœias for the same purpose:—such is the power of the association of ideas. The *PULMONARIA Maritima*, SEA BUGLOSS, or SEA LUNGWORT, is one of the most beautiful of the indigenous plants of Great Britain.

The medical Barks of our native trees were formerly numerous, but are now few, and those few little regarded. That of the Oak is supplanted by the Peruvian Bark; and the Horse Chesnut and different species of *Salix* have been looked to merely as substitutes, in times of scarcity, for the same favourite specific. The inner bark of the common ELM, (*ULMUS campestris*, a tree distinguished for its loftiness,) remains in the *Materia Medica*, recommended, as *worthy of trial*; and that of the common ELDER or BORETREE (*SAMBUCUS nigra*) from the berries of which is made the ELDERBERRY WINE, is mentioned favourably as a purgative and promoter of fluid secretions. The root of the *SAMBUCUS ebulus* (DWARF ELDER, or DANEWORT,) was formerly prescribed in dropsy. A species of *VIBURNUM*, the *opulus*, is the WATER ELDER, a shrub better known by the name of GUELDER ROSE, or SNOWBALLS, and another species of *Viburnum*, the *lantana*,

is called the **WAYFARING TREE**. The Bark of the shrub **MEZEREON**, OR **SPURGE LAUREL**, (*DAPHNE mezereum*) stands in the Pharmacopœias; but it appears to be a very doubtful medicine, as the plant itself is a doubtful native.

The Bark of the **BIRCH TREE** (*BETULA alba*, of Linnæus; Saxon, *birc*; Scotch, *birk*; German and Danish, *birke*; and Dutch *berke*;) has been employed for so many purposes by the northern nations, that, in default of a more probable etymology, we might suppose this to be the source from which it has received its name. This elegant tree, on account of the silvery whiteness of its bark and the waving of its slender flexible branchlets, may be readily distinguished, at a distance, from all the other vegetable inhabitants of the forest. What adds to its utility is, that it grows on the poorest soil and in the coldest clime. When almost every other tree has refused to vegetate, it forms an upper zone around the highest mountains, bordering upon the region of eternal snow.

Besides its use as a dye and in tanning skins, the Bark of the Birch, which peels off in large sheets and is little liable to putrefaction, was once much employed as a covering for the roofs of houses, as it still is in the northern districts of Russia and Poland. The Laplanders make it into shoes and even into outer garments; and, when sewed over a framework and covered with pitch, it formed light **BARKS**, or boats, for our ancestors, similar to the canoes of certain South-sea Islanders. Every part of the tree had its use. Its wood was, and still is, valuable to the turner. The inner white cuticle served for writing paper. The Scotch Highlanders burned the outer rind in place of candles, and made a wholesome wine of its vernal sap. The twigs formed the dreaded **BIRCH** of the English Pedagogue, when it was the fashion to chastise unruly boys. The Saxon *besman* was a bundle of twigs, and **BIRCHEN** sprays are often made into **BESOMS** for sweeping the dust from the floors of houses. These are also termed **BROOMS**, because, in former times, **Besoms** were always made of the shrub Broom; but we have now not only **BIRCHBROOMS** but **HAIRBROOMS**. A variety of Birch, in which the twigs of the young trees are erect, but, being very slender and pliant, are apt to become pendent with age, is, in this state, called the **WEeping BIRCH**, which is equally beautiful with that variety of *Salix* called the **WEeping WILLOW**.

The *BETULA nana*, or **DWARF BIRCH**, is a shrub of little value in this country, but is said to be very useful to the Laplanders, for the purposes of firewood, dying, &c.

The *alnus*, or **ALDER**, is the only other native species of the *Betula*. It grows, varying in size from a shrub to a large tree, in wet grounds and on the banks of rivers. The Scotch call it **ARN**, or **BOG-ARN**, and use its wood for

various purposes. Rods of Arn were formerly the wands of Witches, which they carried when they performed their incantations.

Next to that of the Birch, the Bark of the LIME, or LINDEN-TREE, (*TILIA Europæa*,) is most valuable to the inhabitants of the north of Europe. The Russian peasants make ropes and mats of the inner Bark, and weave the Rinds of the young shoots, for the upper parts of their shoes: the outer Bark serves for the soles; and also to make baskets, boxes, and tiles to cover their cottages.—The wood of the Linden-tree is soft and spongy, but is well fitted to make lasts and cutting boards for shoemakers. Its flowers are extremely grateful to bees.

The German *Barke*, the synonyme of the English Bark, is obviously connected with *bergen*, to hide, and (consequently) to preserve; and the Saxon verb *beorgan* had a similar origin and the same signification. By an easy metaphorical transition, every thing that covered, or preserved from danger, was, in the several Gothic tongues, *Bark*, *Berk*, *Bery*, *Bury*, &c. and the different orthographies, consequent upon the different pronunciations of the tribes, were preserved, in succeeding times, to distinguish the merely varied usages of the same original word. In this manner we may account for the apparently opposite significations that were given to the same radical syllable; for, with a very slight alteration, it equally denoted a place of strength, or a place of concealment,—a mountain, or a mine. Analogous applications will be found in many other words. To cover, for instance, is to conceal; but, in the language of war, it is to defend what may, or may not, be exposed to view. These and other observations, of a kindred nature, have appeared, more in detail, in another division of the work; but many persons may, perhaps, read our pages who would care little about the more laboured etymology of the INTRODUCTION.

From *bergen*, to cover or preserve, is formed the Dutch *Herberg*, an Inn; the prefix *her*, being equivalent to the Latin *re*,—as if we should say, a place of *safe retirement*. Armies and other large bodies of men require that these places of accommodation shall be ready before their arrival; and a person sent before, to prepare such lodgings, was formerly termed a HARBINGER, contracted from *herberginger*. The Harbinger, in the army, was equivalent to the modern Quarter-master; but we now use the word, chiefly in a metaphorical sense, to denote one who announces the approach of some personage of consequence.

A HARBOUR is a port, so formed as to be a place of safety for ships; where they may enter to load, or unload, or to save themselves from storms. It also denotes, in general, a place of shelter or security; but does not now (whatever

it may have done) apply literally, like the Dutch *herberg*, to a common Inn. In that language, what we call a Harbour, is *een haven*, which word HAVEN (from to have?) is in common use in this country. Our Haven, however, being an older word, is more usually applied to a natural port, or shelter from storms, than to the modern Harbours. The latter have artificial QUAYS, or KEYS, (Dutch *kaai*, from *kai*, a pebble,) built, for the convenience of loading and unloading, in place of the *pebbly* BEACH, or gravel, on which goods were formerly landed. They have also PIERS, (French *pierre*, a stone,) which are stone walls, jutting out into the water, (in place, or in aid, of the ridges of Rocks, in a natural Haven,) to repel the dashing of the waves. The Piers of a Bridge are the buildings in the river, on which the arches are raised,—originally stones, in lesser streams, on which planks of wood, for foot-bridges, were supported. KEYAGE is money charged upon vessels for the support of the Quay, and is included in the more general denomination of HARBOUR DUES. To HARBOUR, is to shelter, and, in the language of the Law, to cover, or conceal, and, hence, the thing Harboured is often understood in a bad sense; as, to Harbour a thief, 'To Harbour evil designs,' &c. HARBOURAGE is the shelter itself, which is given by the HARBOURER; and HARBOURLESS is having no lodging, or place of safety. A confusion is created between the words Harbour and Arbour, on account of the vulgar usage of *H* as a prefix. An *Arbour* is in fact a species of *Harbour*, but the words spring from different sources. The Dictionaries have HARBOUR as a synonyme of Harbour, but the orthography of Spencer is not to be imitated. To the same source we may trace HAUBERK and HABERGEON, formerly mentioned: they were *covers*, or coats of safety.

A BURGH, BURROW, or BOROUGH, was originally a place of defence, what we now call a WALLED TOWN; although the word Town itself (as its etymology implies) was a *covered* place, being surrounded with walls. In times when this country was divided into many different governments,—when every feudal chieftain, in his turn, forgot his fealty and accounted himself a king,—places of strength were multiplied, and every considerable village had its walls with PORTS, (barricadoed Gates,) which were kept shut and guarded, to prevent surprize: while those insulated heights and rocks, which presented more natural means of defence, attracted larger masses of population, and became castles, forts, or CITADELS, in the interior of the Burghs, or Cities, which they defended.

The Latin *civitas*, (*coire*, to assemble,) from which the French *cité*, a CITY, is derived, denoted a collection of people. It included no idea of being a place of strength; for it often denominated a whole nation, as well as a single town; and this distinction of original meanings appears in the derivatives from City

and Burgh. City is a modern word in our language, and its application has been the subject of controversy. In general usage, however, the name of City is given only to such Burghs as are, or have been, bishops' sees. Citadel is the Italian diminutive *cittadella*; for, in that language, *citta*, a town or city, is always understood to be a place of strength.

The inhabitants of our ancient Boroughs were governed by certain laws and entitled to certain privileges, different from what belonged to the wandering herdsmen, or to the scattered cultivators of the soil, who were frequently liable to a change of masters; and Boroughs are yet distinguished, from other towns and villages, by the possession of those laws and privileges which have remained while their causes no longer exist. These peculiar advantages are termed the FRANCHISES, (French, *franc*, free,) or rights of a Borough or Corporation, or of any individual belonging to such a body. The individual is said to be ENFRANCHISED, to be made a FREEMAN of that Body,—to have acquired his FREEDOM. The Freedom of an individual member, or even the Franchise of the Borough (or other incorporated body) itself may be lost by misconduct. The individual may be struck off from the list of citizens, or the Borough may lose one or all of its privileges by an Act of the Legislature declaring it to be DISENFRANCHISED. To AFFRANCHISE (to make free) was formerly written in place of To Enfranchise. ENFRANCHISEMENT and DISENFRANCHISEMENT denote the several actions, or states of the Verbs.

The most distinguishing of the privileges of a Borough is the *Elective* FRANCHISE, or right to elect and send Members to the Commons House of Parliament; but this right of election varies extremely among the different Boroughs. In some cases, the Elective Franchise belongs to the resident Freemen only;—in others, to the Freemen wherever they may reside. “In some places the choice of two members is committed to as many inhabitants as every house can contain;—in others, to the possession of a spot of ground where neither houses nor inhabitants have been seen for years.”

In many of the *incorporated* Boroughs (for all have not charters of incorporation) the Mayor and a few of the Burgesses chuse the Representatives; and, this being supposed to be a corruption from ancient usage, such are called ROTTEN BOROUGHs; and those who wish to procure a general suffrage of the Freemen are the advocates of BOROUGH-REFORM. Certain Boroughs are wholly the property of great landholders, called, therefore, BOROUGH-PROPRIETORS; and are transferable in the market like other goods and chattels. In some cases, where the Electors are few, or where the influence or patronage is almost equally divided, bribery has been exerted, to settle the doubts of the wavering concerning the comparative [merits of the] Candidates:—but this is

not authorized by the law of the land. Boroughs, where an independent candidate, without influence, has no chance of success, are called **CLOSE BOROUGHs**; the few that are otherwise are **OPEN BOROUGHs**. He who buys or sells the patronage of a Borough is a **BOROUGHMONGER**. Burrow is an old orthography. Burgh and Borough are written indiscriminately. The freemen of an incorporated Borough are called **BURGESSES**, or **BURGHERS**; a name occasionally given to their Representatives in Parliament, although these need not now be Burgesses of the town which they represent.

The Burgesses of a City are **CITIZENS**, (of which **CIT** is a contemptuous contraction,) and the latter term, agreeably to its Roman origin, is often used to denote the freemen of a state in general. The rights of a Citizen constitute his **CITIZENSHIP**, formerly **BURGHERSHIP**; and a **FELLOW-CITIZEN** may be either a **TOWNSMAN**, or a freeman of the same nation. **CITIZENESS**, for a female Citizen, is in the vocabulary of the ultra-republicans. **CIVISM**, denoting faithfulness to the commonwealth, and **INCIVISM**, its opposite, are words that were created by the French Revolution.

In a general sense, the adjective **CIVIL** is applied to every thing which regards the community as Citizens; and hence the expression, 'Civil government,' 'Civil rights,' &c. as distinct from what belongs to particular divisions of policy, such as Military government, Maritime rights, &c. In the same manner, we speak of 'Civil War,' meaning the intestine war among the Citizens, in opposition to the quarrels between separate nations. The **CIVIL LAW** is the collected Institutes of the Laws which governed the Roman *Cives*, or Citizens; and this Code (not that of the Republic, but a Digest, collected about 1300 years ago by the Emperor Justinian) is still studied, by the Lawyers of the present day, and referred to as the foundation of the Common Law of this country. The numerous Commentators on the Roman Laws are **CIVILIANS**.

The Greek *polis*, like the Latin *civitas*, signified a state as well as a city; and like that word, too, it was derived (*polys*, many,) from the idea of an assemblage of inhabitants. From this etymon (in conjunction with *meter*, mother) we have **METROPOLIS**, the mother, or principal city of the State, and **METROPOLITAN** for what belongs to the Metropolis. The See of an Archbishop is, in an ecclesiastical sense, the Metropolis of his province, and the Archbishop himself has the title of **METROPOLITAN** and *Primate*, &c.

POLITY is the general system by which a state is governed, the study of which, in detail, is the study of **POLITICS**; and he who so studies is a **POLITICIAN**. Every thing concerning the government is **POLITICAL** and has the

adverb **POLITICALLY**. **IMPOLITICAL** and **IMPOLITICALLY** refer to error in Political conduct. **POLITIC** is sometimes written in place of **Political**, but it properly designates that prudent course of action which best suits the object that we have in view; and, hence, it is applied to the private conduct of individuals, which is never the case with the adjective **Political**. We say that the man's actions were very **Politic**, or very **IMPOLITIC**, as the result determines, and in this view the adverbs are **POLITICLY** and **IMPOLITICLY**. **POLICY** was originally a varied orthography of **Polity**; but it is now, occasionally, taken in a bad sense. Though the proverb tells us that 'Honesty is the best Policy,' it is nevertheless the **Policy** of some men to deceive. The regulations and institutions, by which the internal peace of society is preserved, constitute its **POLICE**, which, in this country, is directed and managed by **POLICE-MAGISTRATES** and **POLICE-OFFICERS**.

The Metropolis of a state, being the seat of its rulers, has always either possessed, or pretended to possess, a refinement of behaviour, superior to that of the inhabitants of the surrounding country, who have been stigmatized as rude, ignorant and stupid; and certain derivatives, from the Greek *polis* and the Latin *civitas*, are therefore indicative of suavity of manners. A man is **CIVIL**, or behaves **CIVILLY**, when he is attentive and considerate in his conversation, or transactions, with other men. By this conduct he shows his **CIVILITY**, evidencing that he has mixed with the world:—Otherwise, not knowing mankind, he is apt to be rude, abrupt and insolent in his manners, as expressed by the words **UNCIVIL**, **UNCIVILLY** and **INCIVILITY**. This derivative application of the word **CIVIL** (far more usual than the primary acceptation, formerly mentioned) has introduced, for the sake of distinction, the adjective **CIVIC**, which is always employed literally for what concerns a state or city. It is perfectly equivalent to **Civil**, when the latter is not metaphorical, but is more ordinary and less connected with law and diplomacy. We speak of a *Civic*, not a *Civil*, feast. The former is a feast given by the Magistrates to certain favourite Citizens; but the latter might be mistaken for any feast whatever, during which no vulgar disorder occurred. The German *bürgerlich* is equivalent to our word **Civil**, in all its usages.

POLITE, **POLITELY** and **POLITENESS** differ from **Civil**, **Civilly**, and **Civility** only in degree; for it is custom, not etymology, which has attributed a more courteous sense to the former: as if arising from a more general knowledge of the world than what could be acquired in a city, or *small* state. **UNPOLITE** and **UNPOLITELY** are less active than **Uncivil** and **Uncivilly**. They are the absence rather than the opposite of **Polite** and **Politely**. **POLITESSE**, the French term for **Politeness**, has been adopted into our language; and, in

consonance with the English opinion of the French character, it denotes the outward formalities of Civility, without regard to the principle from which they spring.

Although Rustic and Rusticity (Latin *rus*, the country) are literally opposed to Civil and Civility, yet they are not, with us, expressive of rudeness; because our poets have associated something of Arcadian simplicity with rural scenes. On this account we have borrowed the word Boor, (Saxon *Gebur*, Dutch *Boer* and German *Bauer*, a farmer, or countryman,) to denote a man equally ignorant, and more overbearing in his manners than our ordinary country clown. BOORISH, BOORISHLY and BOORISHNESS are expressive of insolent vulgarity. We laugh at the CLOWN, but we are disgusted and offended with the Boor. Yet this cultivator of the soil, (or labourer, as the German *Bauer* denotes,) though ignorant of the exterior forms of politeness, may be kind in his own NEIGHBOURHOOD. His next NEIGHBOUR (or *naaste buur*, as the Dutch would call him) may experience much of his NEIGHBOURLY attention: that reciprocation of services which the inhabitants of the country are accustomed to render to one another, as much as if they were actuated by the kindnesses of relationship, or the affections of friendship. To call a man UNNEIGHBOURLY is to brand him with disgrace:—but this commerce of Civilities is unknown in a crowded Metropolis.

Could we find a nation without laws, either written or implied, and without a government, where every man might, with impunity, do that which seemed right in his own eyes;—a country, in short, where man had changed his nature, as an animal, and ceased to be gregarious:—such a people, having no general bond of union, or state, (*civitas*,) might properly be called UNCIVILIZED, and we might naturally expect to find, among them, all the revenge, cruelty and bloodshed which that denomination usually suggests to our minds. Such a situation, however, could not long exist. It would end either in the destruction of the tribe, or in its subjugation by a foreign power. In the latter case they would be CIVILIZED, or brought into a state of CIVILIZATION by the CIVILIZERS,—their conquerors. Civilization then is a good, and the want of it an evil; but, when we leave its general, or abstract, signification, we find that it shows itself under an innumerable variety of shades: for almost every man has his own idea of Civilization, and would willingly impose it upon his neighbours. “If a prince,” says Swift, “sends forces into a nation where the people are poor and ignorant, he may lawfully put the half of them to death, and make slaves of the rest, in order to CIVILIZE, and reduce them from their barbarous way of living.”

The Roman *Urbs* (from *orbis*, a circle) was, like our ancient Boroughs, a walled Town, and from this source we have SUBURBS, denoting those parts of a town that are without the walls. A Suburb is synonymous with the French *Fauxbourg*, a word which is so often written, in the accounts from Paris, that it is almost naturalized into English. URBANITY differs from Civility and Politeness, in being descriptive of the mind rather than the outward action. A man of Urbanity is a person of a mild and sociable disposition.

The *Bark*, *Berg*, *Burg*, &c. of the Gothic dialects, signifying, as we have said, a cover, shelter, or place of defence, was also used, in many cases, as synonymous with a place of residence,—a dwelling. An Englishman's house is, in Law-language, termed his *Castle*, into which, whoever forces an entrance is a BURGLAR, or HOUSEBREAKER,—he commits the crime of BURGLARY, or HOUSEBREAKING. The adjective and adverb, BURGLARIOUS and BURGLARIOUSLY, are also written.

The French *baraque*, and English BARACK, or BARRACK, was, formerly, a rude temporary hut, raised as a shelter to a soldier when encamped; but our modern BARRACKS are large buildings in which a standing army, in time of peace, is trained, exercised, and kept separate from the people. Barracks are each under the superintendence of a BARRACK-MASTER, and are separated into ARTILLERY-BARRACKS, HORSE BARRACKS, and FOOT-BARRACKS. The word has no singular, for every separate building has the name of Barracks, because, they are considered as a collection of soldiers' dwellings. They differ from castles and forts, in not being places of strength.

An animal who seeks a covert by digging into the earth, is said to BURROW, and the word BURROWS is particularly used to designate the holes, or habitations, of RABBITS. The Rabbit, otherwise called the CONEY, or CONY, (*Lepus cuniculus*,) is a quadruped that is easily domesticated; but it is generally bred and preserved (for the sake of its flesh and fur) in large inclosures of sandy ground, called CONEY-BOROUGHES, or RABBIT-WARRENS. WARRENS [See WARD] were, originally, privileged parks for the preservation of other sorts of quadrupeds as well as fowls. The keeper of a warren is, or rather was, a WARRENER. The fecundity of the Rabbit is proverbial. The males are called BUCKS and the females DOES.

The only other species of the genus *Lepus*, which are natives of this country, are the *timidus*, or common Hare, and the less known *variabilis*, which inhabits the coldest mountains and becomes white in winter. Neither of these species Burrow like the Conies, but make their lairs, or resting places, called

FORMS, or SEATS, among bushes or long grass, from whence the sportsman STARTS them for his amusement in the chase. The Hare is hunted by a pack of hounds, called BEAGLES, which are small dogs, usually spotted, remarkable for their scent and the musical softness of their continued lowing tone. The French name is *bigle*, from *beugler*, to low as a bull; and, therefore, the HUNTINGHORN, which the Hunter WINDS, BLOWS, or SOUNDS to call his Dogs together, is a BUGLE, or BUGLEHORN. A variety of Beagles of a larger size are called HARIERS, or HARRIERS. The French *lievre* is a Hare, and hence we have the diminutive LEVERET, signifying a young hare, under a year old.

The Hare (*LEPUS*) is one of the Southern Constellations, and was, as some say, placed in the heavens by Mercury on account of the swiftness of its course. It seems to fly before the Dog of Orion, being placed immediately at the feet of that Hunter.

The timidity of the Hare is proverbial, and its instantaneous flight on the slightest approach of danger, has given rise to the sportsman's phrase above-mentioned of 'Starting a Hare.' The old English To HARE, (French *harier*,) was to frighten so as to make one run heedlessly like a Hare. In another orthography, it was To HARRY, which was the precursor of the modern verb To HURRY. HURRY is haste, either in flight, or in other active motions, accompanied with that confusion of mind which attaches to a timid animal flying from its pursuers. It is a person having such an habitual temperament whom we call HAIRBRAINED, or HARUM-SCARUM.

We have shown, in the Introduction, that *s* and *r* are often interchangeable. The old English To HARE was also written To HASE. The German *Hase* is a Hare, and the French *Hase* is the Doe of the Hare and of the Rabbit. HASTE and HURRY are, then, words of kindred origin, which have taken different departments in the language. Both express rapidity of animal motion or action; but Haste is unaccompanied with that confusion of mind which so often makes Hurry fall short of its object. This, however, is only a modern distinction, for the old proverb says: 'The more Haste the less Speed.' To HASTE, or To HASTEN, is, now, to make a rapid progress ourselves; or to cause that progress in others; and he who does either is a HASTENER. HASTY is more rapid, or more forward than might have been expected; and, in this sense, it was once in general application. Fruit, for instance, that appeared earlier than its usual season, was *Hasty* fruit, or HASTINGS. In its present usage, Hasty is generally understood of the mind, as catching at something without sufficient forethought; and is, therefore, considered in its consequences, as equivalent to the words *testy* and *irritable*. This liability to take offence, by judging too HASTILY of the conduct of others, is HASTINESS of temper.

Some children are born with the upper lip cleft in two, which, from its similarity to that of a Hare, is called a HARELIP. This deformity is usually remedied, the parts being brought together, and made to unite, by a surgical operation. The German name is *Hasenschart*, and, in our northern counties, it is called a HARESCHARD, as being a gap, fissure, or *shard*, like the lip of a Hare.

A large Waterfowl, the CRESTED DIVER, (*COLYMBUS cristatus*) is, on account of the rapidity of its motions, called the SEA-HARE, or WATER-HARE. It forms a floating nest of grass and reeds, in fens and lakes throughout Europe, and is particularly valued on account of its skin, which is prepared, along with the silvery plumage, for the making of muffs and tippets.

The name of the Hare, as well as that of many other animals, is associated with the vegetable tribes, among which the following are the most generally known:

The *TRIFOLIUM arvense*, an erect, downy, annual species of Clover, has the name of HARE'S FOOT, or *Hare's Foot TREFOIL*.

The COTTON-GRASS (*ERIOPHORUM*) is a genus of plants, so called on account of the Woolly, or Cotton-like, tufts that appear when the seed is formed. There are six species that are natives of this country, all growing on boggy ground. The *vaginatum* is called HARE'S TAIL.

Several plants of the genus *BUPLEURUM* have, usually, the English name of HARE'S EAR, although it properly belongs to the *falcata*, which is a foreign species. They are also called THOROUGH-WAX, because the *rotundifolium* (an English herbaceous species) has its stalk *waxing*, or growing *through* the leaf. The *tenuissimum*, *Slender THOROUGH-WAX*, or *Least HARE'S EAR*, is a small annual. These and another diminutive annual, (the *odontites*, or *Narrow-leaved HARE'S EAR*,) are all the British species. The *fruticosum*, a foreign evergreen shrub, is cultivated in gardens under the name of *Ethiopian HARTWORT*.

The *English HYACINTH* (*HYACINTHUS non scriptus* of Linnæus, and the *SCILLA nutans* of later Botanists) is the HAREBELL. The *SCILLA bifolia* is the *Vernal STAR-HYACINTH*; and the *HYACINTHUS racemosus* is called the *Starch HYACINTH* on account of the smell of its flowers. The Hyacinths, being bulbous-rooted plants, are easily propagated, and many species (particularly the *orientalis*, or common garden Hyacinth) produce varieties which receive pompous names and are the delight of the florist. Nevertheless, the Harebell continues to be the favourite of the poet. He prefers its slender stem and its simple row of nodding azure flowers, which court the shade, to all the pyramidal clusters and variegated colours that adorn the parterre. HYACINTHINE is an epithet of endearment. The rolled-back edges of its pensile bells are associated with the

curling hair, while their modest tincture recalls to memory the timid glances of his blue-eyed maid.

The Hyacinth (sometimes written, according to the French orthography, JACINTH, is a flower famous in antiquity; though the plant that was so honoured remains undetermined. Hyacinth, the son of a Spartan king, was the favourite both of Apollo and of Zephyrus. The latter was jealous, and caused a discus, (or quoit,) which Apollo had thrown when playing at that game, to strike the head of Hyacinth. The blow was mortal; Apollo transformed him into a flower, that sprung from his blood, and appointed the HYACINTHIA,—those annual feasts which the Spartans devoted to his memory.

To BURY is to cover closely and completely,—to hide; and, (as the most effectual means of accomplishing the design,) it is particularly applicable to putting any thing under ground,—at least, so we understand it when not otherwise expressed. In this country, when a man dies he is Buried; that is, he is INTERRED; (Latin *in terra*, in the earth,) and the act of BURIAL is the INTERMENT. To dig up any thing Buried is To DISINTER,—it is a DISINTERMENT. UNBURIED is *not* Interred. To INHUME, or INHUMATE, and INHUMATION (Latin *humus*, the ground) have sometimes been written for To INTER and INTERMENT, with which they are synonymous. A BURIER is one who Buries.

The BURYING-GROUND, or BURIAL-PLACE, of a parish is, usually, the Church-yard; and, according to the rights of the Lutheran, as well as of the Roman Catholic Religion, certain prayers and ceremonies, called the BURIAL-SERVICE, are performed, by the priest, over the body, before it is committed to the grave. When the clergyman refuses to read this service, or when the body is denied admittance into a regular Burial-place, (which in England is consecrated ground,) the person is said to have been deprived of CHRISTIAN BURIAL. The ceremonies of Sepulture, whatever be the manner, or wherever they are performed, are the OBSEQUIES, (See OBSEQUIOUS) or last services that belong to the dead. The Latin *Exequiæ* had the same signification, and some have written EXEQUIES in place of Obsequies, which latter is the ordinary term, and has the same meaning, but comes to us through the medium of the French. They are both nouns of multitude, the rites being many, and, therefore, have no singular. The adjective EXEQUIAL exists in the Dictionaries, should it ever be required. The rites of the Catholics do not end at the grave. A Mass, sung for the *Rest* (*requies*) of the soul of the departed, is a REQUIEM. The name is given from the first word of the Latin Service, ("*Requiem æternam dona eis, Domine,*" &c.) in the same manner that the Lord's Prayer is termed the PATERNOSTER, (*Our Father,*) because these are the two first words in the Latin version of that celebrated composition.

The FUNERAL (Latin *funus*, from the Greek *phonos*, death, or slaughter) includes the whole pageant of the procession, as well as the religious Rites, and the Burial of the Body, which closes the scene. FUNERAL is a poetical epithet rather than an adjective : the word FUNERAL is used adjectively.

In all ages and among all nations, memorials have been raised over the graves of the dead, differing in their structure and duration, from the green turf hillocks of the peasants which sink to the level of the soil as their bodies decay, to the splendid and more lasting mausoleums of kings. The artificial earthen mounds, that have the name of BARROWS, and the heaps of stones called CAIRNS, both so common in this country, were, either at different periods of time, or among different tribes, the sepulchral monuments of our ancestors ; for all of them have been found to contain human bones. Cairn is Erse and denotes a *heap*, whatever the materials may be ; and the heaps of stones, that have this Celtic name, are chiefly seen in Scotland and in Wales. Barrow is of Gothic origin. It is the Saxon *beorg*, or *beorh* ; a mound, a place of refuge — and also a Sepulchre. The *tumuli*, or tombs of the Romans, were likewise hillocks ; but of these we shall have to speak in another part of the work. There are, besides, many other words that are connected, either in derivation or by analogy, with the bark (or cover) of a tree ; but we defer their explanation until, from the comparison of other similar trains of words, the connexions shall become more apparent.

The Latin *cortex* is synonymous with the English *Bark*, and gives us some technical compounds, which might be, but have not been, formed from the latter word. CORTICAL is belonging to the *cortex*, or bark ; CORTICATED is covered with bark ; CORTICOSE (Barky) is having much bark ; and To DECORTICATE is to strip a vegetable of its bark, which is the action of DECORTICATION, or, in the language of the workmen, Barking.

From the Latin *cortex*, with the same signification, is the French *escorce*, from which is the French, as well as English, ESCORT, a guard or body of men, given to a traveller for his protection. To ESCORT a person to a place, is to go along with him, for the purpose of preserving him from attack. The French *escorce* (like the Latin *cortex*) is rather more extended in its usage than our word Bark. It also denominates the covering of certain fruits, such as the lemon and orange,—that which we call the skin, or peel ; and is, besides, more varied in its metaphorical applications.

The Bark of vegetables and the Skin of animals are so naturally assimilated, that the words by which they are designated are either the same, or run into one another. We have an instance of this in the French *escorcher*, (obviously

from *escorce*,) which signifies, to take off all, or part, of the *skin*,—whether of an animal, or of a tree. Our verb **TO SCORCH** is from that source, but is limited, in ordinary usage, to the destruction of the skin of an animal, or of any thing else, *by means of heat*. **TO SCOURGE** is to take off the skin by means of whipping with a lash or **SCOURGE**. This connection between **To Scorch** and **To Scourge** is also preserved in the Latin language; for the *flagrum*, or whip, and its diminutive *flagellum*, are derived from the verb *flagere*, to burn: the **SCOURGER**, or **FLOGGER**, stripping the Skin from the back of his victim as effectually, and at the same time creating as much pain, as if he blistered it with a hot iron. **FLAGELLATION** is a whipping, but it is not generally understood to be in so high a degree as a **FLOGGING**. The latter is the usual term for the punishment as it exists in the Army and Navy, where it has been often inflicted with a severity disgraceful to humanity. **TO FLAY**, or **FLEA**, is to separate the Skin from the body of an animal, but differs from **TO FLOG** in this, that the operation of **FLAYING** is performed, by the **FLAYER**, with a knife and only on dead bodies; although, indeed, we have heard of *Flaying alive*, in old stories of barbarous nations:—we had almost forgotten that Eels are often flayed alive, and then roasted to death, a mode of cookery which certain epicures believe to be preferable to any other. This then must be considered as an exception to our general definition, that **To Flay** was understood of *dead bodies*;—we wish that there had been no such exception. **FLAGITIOUS**, **FLAGITIOUSLY**, and **FLAGITIOUSNESS** refer to wicked actions,—such as are supposed to deserve Flagellation.

A **FLAIL** (*flagel*) is a thick wooden staff, joined by a thong to a long handle, with which corn is flagellated, or **THRESHED**, by a **THRESHER**, on a **THRESHING-FLOOR**, until the grain is separated from the straw. This operation is now performed, in most places, by a **THRESHING-MILL**, which being driven by horses, water, or steam, saves the labour of human Threshers. These words are also written, **TO THRASH**, **THRASHER**, **THRASHING-FLOOR**, and **THRASHING-MILL**. In early times, the corn was **Thrashed** by treading under the feet of men or of animals. “Thou shalt not muzzle the ox that treadeth out the Corn,” was an injunction to the Jews; and the Tartars of the Crimea still continue the same practice, but with horses. Another ancient method of treading out the corn, yet used in some parts of the east, was to put the heads (cut off from the straw) under a heavy machine, drawn by oxen, consisting of several wooden rollers, covered with sharp pieces of flint or iron. This was called, by the Romans, a *Tribula*; and it is from thence that we have our word **TRIBULATION**, which is, metaphorically, the state of being crushed under the weight of misfortune. The Saxon *thrycan* was to trample under foot;

foot; and *threscan*, or *therscan*, was to Thresh. THRESHOLD is the Saxon *thersh-wold*—the *wood* (*wold*) that forms the *tread*, or *step*, immediately under a door or gateway. The Scotch call it the *Door-stane*, or *Sole* of the door, (Latin *solum*); and, in antiquated English, it is the SILL—French *seuil*, and Saxon *syl*. In the language of builders, Sill has a more general meaning. Considering the rectangular opening in the wall of a house (for a door or window) as formed by a frame of wood, or other materials, the bottom piece of this frame is the Sill; the upper part (being the beam on which that part of the wall immediately above the opening rests) is the LINTEL (French *linteau*) and the two sides are called JAMBS, (French *jambe*, the leg,) as if they were the *legs* by which the Lintel and superincumbent wall are supported. An arched door, or window, requires no Lintel, and therefore, literally speaking, can have no Jambs. For the sake of distinction, we have the words, WINDOW-SILL and DOOR-SILL. The latter is the same as the Threshold; but, being a term of art, it reminds us more directly of the wood, or stone, of which it is formed. The Door-sill is usually a step higher than the ground without; for the purpose of keeping the floor of the house dry, and hence the phrase (generally metaphorical,) of ‘stumbling at the Threshold.’

The Latin *corium*, obviously akin to *cortex*, is almost exactly equivalent to the English word skin,—the hide of an animal, or the leathery peel of fruit. It also denoted the prepared skin, or leather. To EXCORIATE, is to scratch, or rub off, part of the skin, and it is only in the mode of uncovering the flesh that EXCORIATION differs from scorching. CORIACEOUS is the scientific term for leathery, or resembling leather. A CURRIER is a Leather-dresser,—one who, by various manipulations, according to the purposes for which it is intended, CURRIES, or finishes the manufacture of the leather; thus fitting it for the market, after it has undergone the ruder operations of the tanner. Grooms CURRY their horses, when they rub their skin with an instrument, made of thin notched iron plates, called a CURRYCOMB.

It has been shown, in the Introduction, that the Latin preposition *ex*, when used as a prefix, is often contracted into the French *es* and the English *s*. The Romans themselves were also accustomed to this contraction, their *ex* being frequently changed into *s*, and remaining, in some cases, more as a mark of origin than as adding any additional meaning to the word with which it is conjoined. The word SCORIA, which we have adopted as a scientific term, is an instance. It is a *skin*, (*corium*,) but it is used only to denote the skin, scum, or pellicle which covers the surface of metals when melted on a fire. This skin, which is produced by the oxydation of the surface of the metal, and assumes

various colours, according to the degree of oxydizement, remains in the pot after the metal is poured out, and, mixed as it usually is with other impurities, has the collective name of DROSS. The DROSS (see DREGS) is the whole of the refuse in the smelting-pot; but the Scoria is properly that part of the Dross which, by the abstraction of its oxygen, may be reduced to the state of pure metal. The words, however, are often confounded in practice. DROSSY is having the quality of DROSSINESS, and SCORIOUS denotes that which contains Scoria. Dross has no plural; but Scoria retains its Latin form, and, when we have occasion to speak of more than one sort, we must write SCORIÆ. The reader will bear in mind this frequent conversion of *ex* and *es* into *s*, as it will be illustrative of many of our etymologies.

The Latin *cutis* was properly the skin of an animal, although it was also used to denote the Bark, or rather the Rind, of vegetables. It was this word, in conformity with the Greek orthography, that gave name to the Roman *scutum*, or shield; in the same manner that TARGET was denominated from *tergum*, as formerly mentioned. From *cutis* we have CUTANEOUS, belonging to the skin; and also the diminutive CUTICLE (with its adjective CUTICULAR) which denotes the outermost of the laminæ of which the skin is composed.

The SKIN, that elastic membrane which is the natural covering of the body of an animal, is, in man and quadrupeds, formed of three distinct layers. The Cuticle, or SCARF-SKIN,—that slough which rises and separates from the body on the application of a blister,—is insensible and may be cut or punctured, without pain, like the hair and nails. The EPIDERMIS (Greek *derma*, the skin) is another scientific name for the Cuticle, but is more general, being applied by Botanists to denote the outer pellicle, or skin, that covers every part of a living plant, until it be destroyed by accident, or become horny and rugged with age. Even the delicate petals of a flower have their Epidermis. The Cuticle of the human skin is translucent and receives its colour from a soft layer that separates it from the true skin, and which, on account of its net-like texture, is termed, by Anatomists, the *RETE MUCOSUM*.

Skin (Saxon *scin*) is one of our oldest words; but, (on account of the numerous forms of the same original signification, which have been adopted into our language) has very few compounds. SKINNY is consisting of skin, or, it may be, having a larger proportion of skin than usually belongs to that of which we speak. It is the appellative of SKINNINESS. A SKINNER is a dealer, or worker, in skins; or it may denote a person who skins an animal. The verb To SKIN, like many others mentioned in the Introduction, has two different and opposite meanings. It is either to give a skin or to take it away, to cover or to lay bare.

To skin is to flay ; but it also signifies the giving a polish, or outward appearance, to a substance, as if it were, metaphorically, covered with a skin. In this latter view, skin is the *surface* of an object, without attending to the consistence or thickness of the pellicle that surrounds it ; and, accordingly, some etymologists have traced the word to the Saxon *scinan*, or *sciman*, to shine, taken in its simplest sense 'to appear.' The proverbial applications of the word skin are too numerous for insertion, but they are easily understood. In common language, he who is so greedy of gain as to endeavour to wrest from others what he cannot possibly obtain is termed a SKINFLINT.

Reverting to what was said of the scoria of metal, the extraneous cover, or skin, which collects upon the surface of fluids in general, whether arising from heat or other causes, is termed the SCUM, (French *escume*,) of which froth, foam, &c. are species. To take off this Scum is To SCUM or SKIM, and the ladle, or other instrument with which it is done, is a SKIMMER. The Scum (as well as the Dregs) of liquids is, in most cases, made up of impurities, and hence, metaphorically, 'the Scum of the people,' and 'the Dregs of the people,' are synonymous phrases, denoting the worthless part of the multitude. To SKIM over, is to move close upon the surface without penetrating into the substance. It is thus that, in certain states of the atmosphere, the swallow flits over the ground, in pursuit of its insect-prey ; and that the careless reader turns over the pages of a book, glancing at, rather than reading, what they contain.

A HIDE is a skin, but the word is never used in reference either to the smaller animals, or to vegetable productions. It is now chiefly a term of commerce and manufacture ; in which cases, it is opposed, on account of its size, to the pelts or smaller skins. We speak of a Horse's Hide, or of a Bullock's Hide, but of a SHEEPSKIN or a GOATSKIN. A Hide exists, in idea or in reality, as separated from the body, and it is, therefore, indecorous to give that name to the human skin. When the skin of a living horse, cow, &c. clings to the body, in consequence of disease so as not to be felt separately with the fingers, the animal is said to be HIDEBOUND ; a term which has also been used to denote a constriction in the bark of trees, which prevents the free ascent of the sap.

In metaphorical usage, To HIDE is to cover closely, or to place in a private situation, so as the person or thing HIDDEN (or HID) may be concealed from the knowledge as well as from the view. He who Hides is a HIDER, whether he seek a HIDINGPLACE for himself or for others. To HUDDLE, is to Hide by heaping, or pressing, a number of things together so as they cannot be separately distinguished. An object is HIDEOUS, or looks HIDEOUSLY,

when its frightful appearance (or **HIDEOUSNESS**) is such as to make the person, who *sees it*, wish to **Hide** himself from the view. These words are also applied, by analogy, to the other senses; for we sometimes hear **Hideous** noises, and are shocked by the record of **Hideous** tales.

A **Hide**, being a skin, or cover, was, in its primary metaphorical usage, any thing that surrounded, shielded, or protected from danger. In old English, a **HIDEL** was a sanctuary; and **HITHE**, (Saxon *hythe*,) a haven or shelter for ships, (which is never now written except as a termination in the names of certain seaports,) still remains in our Dictionaries. A **HIDE of Land**, a term found in ancient Law-writings, was merely a piece of ground, that was *Hid*, or *Hedged* round, so as to separate it from the other grounds which belonged to many persons jointly, and were, therefore, called **COMMONS**: a name and species of property that still exists. In consequence of the tenure of joint occupation, Commons were, necessarily, outfield, or grazing lands; whereas those spots that were fenced in, and had become private property, were more frequently put into tillage. It has been from a misconception of those circumstances, as they appear in old records, that Antiquarians have differed so widely in their estimate of the extent of a 'Hide of Land;' and that some of them have made it equivalent to an **OXGANG**, or to a **PLOUGHGANG**, (meaning as much as an **Ox** or a **Plough** could annually till,) while others have extended it to a hundred acres. It was merely an Inclosure which, like our modern term, 'Park of Land,' might have been any quantity whatever. The German *hägen*, is to surround with a hedge, and also to **Hide**, or conceal.

To **HEDGE** (Saxon *hegian*,) is to inclose; but, in its ordinary usage, it refers to a spot of ground, and a **HEDGE** (the bounding fence by which it is inclosed) is generally understood to be that which was anciently employed for the purpose: namely, a close pallisade of shrubs, or dwarf trees. If these shrubs, or trees, are driven into the ground, after they have ceased to vegetate, they form a *Dead HEDGE*, which differs from a paling in this, that the stakes are not denuded of their branches. In most cases, however, they are formed of living plants, and are termed *Live HEDGES*, or *Quickset HEDGES*; but these specific distinctions belong more to the Gardener and the Husbandman than to general language. A line of Hedge, is a **HEDGEROW**. He who plants and dresses Hedges, is a **HEDGER**; or it may be one who skulks, or *hides* himself, from danger; for to Hedge is used metaphorically, in the sense of, to fence off, or to fight under cover. Hedges are kept low, in order that they may grow thick and close, by means of a falchion-shaped cutting instrument, having a wooden handle, called a **HEDGEBILL**, or **HEDGINGBILL**; and they are kept in a regular shape, by clipping the young twigs with **HEDGE-**

SCISSARS. HEDGEBORN is an epithet of insult, as if the person, to whom it is applied, had been, like the children of gipsies, born under a Hedge. It will be obvious to the reader, that to Hedge, or surround, and To HATCH, or Cover, (formerly mentioned) are kindred words.

The Saxon *hage*, or *hæg*, a hedge, has, by the usual transmutation of the letter *g* into *w*, been changed into *haw*; and, in consequence, the shrubby, spinous tree, of which hedges are still most generally made, and which was called *hagathorn*, or *hægthorn*, (meaning hedge-thorn,) has assumed, in modern English, the name of HAWTHORN: the *CRATÆGUS oxyacantha* of Linnæus. It is also called MAY, probably from the month in which it flowers, and WHITETHORN, on account of the profusion of white, fragrant blossoms with which it is covered. The young plants are termed QUICKS, by the Nurserymen, because they are sold for the purpose of planting *live* hedges. Its red berries, called Haws, are sometimes eaten, but the tree has long ceased to have any medical virtues. The GLASTONBURY-THORN, or CHRISTMAS-THORN, is an early flowering variety.

The BLACK-THORN, or SLOE-TREE, (*PRUNUS spinosa*) a dark-coloured, bushy shrub, although it does not appear in the later Pharmacopœias, is still recommended, by great names, as containing a valuable astringent juice. Its black, globular berries, called SLOES, were formerly made into wine; and, it is said, that they are still used in the adulteration of the Portwine of the shops. Their taste is harshly acid.

Another spinous shrub, *RHAMNUS catharticus*, has the name of BUCKTHORN, or PURGING-THORN. The berries are round, black and about the size of small peas, and contain an extremely purgative juice, which is made into a syrup, called SYRUP OF BUCKTHORN. The *infectiorious* scarcely differs from the *catharticus*. The unripe berries give a yellow dye and are imported under the name of FRENCH-BERRIES, or AVIGNON-BERRIES. A preparation of the ripe juice is the SAPGREEN of the painters. The *frangula* (ALDER BUCKTHORN, or *Berry-bearing ALDER*) and the *catharticus* are the only British species; but the *RHAMNUS palinurus* of Linnæus, a native of the South of Europe, has been long famous, throughout Christendom, from its being supposed to be the identical plant that furnished the CROWN OF THORNS, described by the Evangelists; on which account it has had the names of JEW'S THORN and CHRIST'S THORN. Linnæus, however, appears to have thought otherwise; his *Spina Christi*, which he procured from the Holy Land, being a different shrub, of the same genus.

A THORN, generally speaking, denotes one of those sharp, woody spikes, with which many plants are armed, and is so called from the verb To TEAR. Besides what we have just mentioned, there are several other prickly, or Thorny,

shrubs, although the syllable *Thorn* forms no part of their name; but when, alluding to shrubs, we speak of a THORN, or, what is more usual, of THORNS, or THORNBUSHES, generally, without specifying the kind, the Hawthorn is always understood. THORNY is, beset with Thorns, and, metaphorically, what tears, or lacerates, the mind.

Whatever lives in hedges is understood to be wild and uncultivated, and therefore, more deteriorated in its qualities and stunted in its growth than what is carefully reared in the grounds within. Consequent with this idea, the prefix, HEDGE, is usually considered (sometimes erroneously) as indicative of worthlessness. The wild carols of the birds, before they are imprisoned and taught to sing, have been contemptuously termed HEDGENOTES; and the *PYRUS malus*, or CRAB-TREE, (German *Hagapfel*) which, when cultivated, produces the numerous varieties of appletrees that fill our orchards, has, when growing in our Hedges, the name of WILDING. Its fruit (CRABS, or CRAB-APPLES) is so acid that the name has been, metaphorically, applied to the mind. CRAB-BEDNESS is irritability, or sourness (*soreness*) of disposition, and a person who evinces a morose, cross, or peevish temper, is said to be CRABBED, or to behave CRABBEDLY. The German *hager*, is wild, and, in a consequent sense, meagre in appearance, as if the victim of famine,—in English HAGGARD, having the adverb HAGGARDLY. A HAGGARD, in Falconry, is a Hawk which has not been trained to the sport,—what the Germans denominate, more explicitly, *ein Hagerfalk*, or wild hawk.

HEDGE-HYSSOP (*GRATIOLA officinalis*) is a foreign herb, cultivated, in this country, on account of its medical virtues. Its extract, which is a violent cathartic, is nauseous and intensely bitter. *LYTHRUM hyssopifolia*, GRASS-POLY, or *small* HEDGE-HYSSOP, is a native annual. The common HYSSOP (*HYSSOPUS officinalis*) is a perennial plant, which has been long naturalized, and is still reckoned medicinal. The Hyssop of the ancient Jews, so often mentioned in Scripture as an ingredient in their purifications, is supposed to have been a different plant.

The HEDGE-NETTLE, *STACHYS sylvatica*, is a tall annual, having the habit of the common nettle, but with purple flowers and a fetid smell. The Genus has the English name of WOUNDWORT, on account of the supposed vulnerary properties of some of the species. The *palustris*, or *Clown's* ALLHEAL, is similar in appearance to the Hedge-nettle, but grows in marshes and is perennial. The *arvensis*, ALLHEAL, or *Petty* IRONWORT, is a small annual, frequently found in cornfields. There are other two native British species; the *ambigua*, and the *germanica*, or *Base* HOREHOUND. JACK-BY-THE-HEDGE and HEDGEMUSTARD are HEDGEPLANTS, that were formerly noticed.

The HEDGEHOG (*ERINACEUS Europæus* of Linnæus) is a well-known quadruped, about ten inches long, which lives in hedges and bushes. When frightened, it rolls itself up, in a globular form, presenting, all round, an armour of spines,—its only means of defence. The Hedgehog, in former times, was supposed to suck the cows, and to hurt their udders with its prickles. Its other usual name, URCHIN, Latin *Ericius*, by alluding to its sharp spikes, implies irritable and irritating qualities, which, now that it is better known, it is found not to possess; and, hence, the designation, an URCHIN, is sometimes bestowed, playfully or seriously, on a mischievous child. Shakespear associates it with toads, ouches and other imaginary plagues of mankind. The whining of the HEDGEPIG (or young Hedgehog) is a part of the spell of the witches in Macbeth; and Caliban, in the Tempest, is threatened to be punished with Urchins. These and perhaps other superstitions, now forgotten, have deprived this harmless animal of human protection and consigned it to the wanton torture of wicked boys.

The Greek *echinos*, a Hedgehog, has given scientific terms to the naturalists. The Prickly SAMPIRE, or Sea PARSNIP, (*ECHINAPHORA spinosa*) which, with its numerous divided branches and spinous leaves, forms a defensive hemispherical bush, has been called *Hedgehog SAMPIRE*; and the same epithet has also been bestowed on several of our garden plants: such as the *ECHINOPS sphærocephalus*, or GLOBE THISTLE; a variety of the *MEDICAGO polymorpha-hirsuta*, or *Hedgehog TREFOIL*; *GLYCYRRHIZA echinata*, *Hedgehog LIQUORICE*, &c. But the Zoologists have more particularly appropriated the term *echinos* or (Latin) *echinus*:—

A numerous tribe of *VERMES*, (worms,) found in the viscera of different animals, are included under the generic name of *ECHINORENCHUS*; because they are furnished with hooked prickles, by which they attach themselves to the intestines, &c. They have been found in various species of quadrupeds, birds, reptiles and fishes, but not in man. The Linnæan genus *ECHINUS*, denominates those species of *Vermes*, of the *Mollusca* order, which have a roundish body, covered with a bony crust, and furnished with moveable spines, that protrude through the shells and with which they seize their prey, or cling to the rocks. These are inhabitants of the ocean, and the species known to our ancestors received the names of *Sea HEDGEHOG*, *Sea URCHIN*, or *BUTTON*. Many of the species of *Echini*, as now described by naturalists, are known only in the fossil state, in which either the shells themselves are preserved, or a cast of their form is left, in the stony concretions that have filled or surrounded them. These organic remains are termed *ECHINITES*. Of the nature

of the animals themselves, that have lived, or still live, in these bony caverns, we know little. They are said to be oviparous.

Derivatives from the Latin *pellis*, a skin, appear in our language under various forms. The Rind (or skin) of a vegetable, and particularly of fruit, is the PEEL; and hence we speak of ORANGE-PEEL, LEMON-PEEL, &c. To PEEL, or PILL, is to take off this rind, and he who does so is, sometimes, called a PEELER; a term which, when alluding to the stripping the bark from trees, is equivalent to Barker. It is this word Peeler, with another orthography, which forms the latter part of the name of the CATERPILLAR, formerly mentioned. That creature procures its food (cates) from the fleshy part of the leaves of plants, on which it preys until the network of the nerves is left bare. The diminutive, PELLICLE, denotes any extremely thin SKIN-LIKE substance, such as the lining of an egg-shell. It differs from a Cuticle in not being connected, in the mind, with a cutis, or skin. In a metaphorical sense, To Peel is to plunder, by taking away all that is valuable. To PILLAGE a house, is to *strip* it of every thing that can be carried away, leaving only the bare walls. In the Sacking of a city, the goods of the inhabitants are given up to PILLAGE; but the term sack (being connected with the practices of war) implies the commission of other enormities. The PILLAGER may be a baseborn thief, who flies with his booty (PILLAGE) at the approach of day; but the sacking of a city is the previous threat and the boasted triumph of the conqueror.

A PELT is a skin, but the word is used only to denote one of those skins that are purchased for the sake of the Fur. — The trader in such skins (or in the mercantile phrase, the dealer in PELTRY) is a PELTMONGER. In the northern parts of the Island, Peltry is a collective name for things that are worthless, as if they were the mere husks, or skins, separated from the internal substance. The word TRASH (see THRASH) is the English synonyme, and denominates such things as either have been, or ought to be, *trodden* under foot. To TRASH (meaning to trample upon, to depress,) is already obsolete and TRASHY is becoming so. PALTRY, like Trashy, denotes what is vile and contemptible. PALTRINESS of mind is that meanness which is naturally allied to a superficial understanding.

A PELISSE, if accordant to its name, is a Coat of prepared skins, on which the hair has been preserved,—a FUR-COAT. In this country it is an article of female dress, having sleeves, which distinguishes it from a Cloak, or Mantle, and covering the whole body, from the neck to the ankles. The French, from whom the term is imported, consider a lining, or at least trimmings, of Fur

as a necessary constituent in the dress; so much so, that they give the name of "*la pelisse*" to Fur alone; but in this country, Pelisses are often made of woollen cloth, or of silk, even without trimmings. We have said that this is an article of *female* dress; but there is an exception in the case of certain cavalry regiments, in which both officers and men wear, each, a short jacket, (called a Pelisse,) trimmed with fur and attached to the right shoulder of the other jacket, from which it hangs after the fashion of the Italians.

In old English, PALL, or PALLIAMENT, (Saxon *pæl* and Latin *palla*,) was a Robe of Office, and To PALL was to clothe in general, and particularly to invest with the furred mantle of power. The word Pall is yet in the language, but it is limited in its application, being used, solely, to denominate the sable velvet cloth of ceremony, which is spread over the coffined corpse, during the funeral rites that precede the burial of the dead. To PALLIATE is to cover, but is confined to metaphorical usage. It is to throw a veil over what is blameable;—not with the hope of complete concealment, but so as to hide its more glaring enormities. Extenuation diminishes the magnitude of an offence: PALLIATION renders it less visible. Physicians, too, prescribe PALLIATIVES when, as sometimes happens, they are consulted with on diseases which they cannot cure. PALLIATIVE medicines are administered for the purpose of temporary relief: such as opiates, to procure sleep, when there is often no final hope for the patient, except in the unknown restorative energies of his nature, or in the sleep of death.

FELL (Saxon *felle*) was formerly a common name for skin, and FELLMONGER is yet equivalent to Peltmonger, though neither of these words are often written, being superseded by the periphrasis, 'a dealer in skins.' A FILM is a pellicle, but is, in most cases, associated in idea with that part of a plant or animal which it covers or lines. It has, besides, some peculiarities of usage. The popular conception of the causes of blindness, in general, is what exists in certain species of Cataract, in which an opaque Film, or Skin, hangs across the pupil of the eye, like a curtain, so as to exclude the rays of light. This circumstance has given rise to frequent metaphors: thus, the intellectual darkness that, confessedly, surrounds the mass of mankind, and in which, it would seem, they are for ever doomed to wander, is ascribed to Superstition, who, by drawing a *Film* over the eyes of the mind, excludes the rays of reason and the perception of the real objects of knowledge, while she peoples the gloomy void with the phantoms of her own creation. SLOUGH is in many cases synonymous with Film, but is radically distinct in its origin, being only an old orthography of the adjective *Slack*; requiring no substantive, because the word skin is

always understood. A *Slough* is a loose upper Film, separated, or easily separable, from the real skin; such as the outward pellicle of a dried Onion, or the superfluous cuticle which a Snake casts off annually from its body.—*FILMY* is composed of Films, and *To FILM* is an old verb, signifying to cover with a thin Skin or Slough.

FELT was once synonymous with *Pelt*, of which it is, obviously, a varied orthography, arising from a difference in pronunciation; but the word now denominates a sort of artificial skin, in place of a real one. *To FELT*, or *To FELTRE*, is to form a matted tissue of Wool, or other short hair, in which the several fibres are so interlaced by their curls, and so closely united to one another, by the almost imperceptible notches of their scaly coats, as to form a consistence like that of thick cloth. The term *FELTING* is chiefly employed in the manufacture of Hats (*FELT-HATS*;) but the operation of thickening Woollen Cloth, by means of the Fullingmill, depends on the same principle.

In the same manner as the English *Pelt* is transmuted into *Felt*, so the Latin *pellis* appears again, with some difference of application, in *vellus* and other words of similar orthography. *Velare* is to hide, or to clothe, as if with a *velamen*, which, in its primary acceptation, was the skin of an animal, and subsequently, any sort of garment or veil. *To VEIL*, or *VAIL*, is to cover so as to conceal, and *To UNVEIL*, or *UNVAIL*, is to draw aside the curtain and exhibit the object to view.—Shakespear has *To OVERVEIL*. These words may be used in every form of metaphor in which consistency with their literal origin can be preserved. A *VEIL*, or *VAIL*, generally speaking, is any thing that conceals; but, in a specific sense, it is the name of a piece of thin cloth, which females hang over their faces, either for the sake of concealment, or as an ornament. It varies in its size and texture with the manners of the age or the country, and according to the purpose intended, from the sacred impenetrable screen of a Turkish beauty to the flaunting gossamer-like gauze of an English belle. In Roman Catholic countries, the Veil is a necessary constituent in the costume of a Nun. At the moment when she has just pronounced the fatal and unnatural vow, which separates her for ever from the affections of the world;—when, in her eyes, “The shrines all tremble and the lamps grow pale,”—she is then said to have ‘taken the Veil.’

To REVEAL (Latin *revelare*) is to lay open, either literally or metaphorically, what has been hidden,—to draw aside the *Veil* by which an object is concealed. A *REVEALER* divulges what was intrusted to his confidence, or, at least, what, for a time, he thought proper to hide; and we form our judgment of the propriety of the act from our opinion of the motives by which it appears to have

been prompted. The temples of antiquity had, each, a sacred recess, separated by a Veil (or Curtain) from the multitude of worshippers, into which the priests retired, when they pretended to hold a more direct intercourse with the presiding divinity. It was there, also, that they initiated the neophyte in those mysteries which it was held impious to Reveal.

REVELATION is the communication of something previously kept from view ; but the term, having been particularly appropriated to Religion, is scarcely applicable to the affairs of common life. The Christian believes that the Scriptures of the Old and New Testament are a Revelation from heaven : the doctrines which they contain and the duties which they prescribe constituting REVEALED RELIGION. The faith of the Jews is limited to the books of the Old Testament. The ZEND-AVESTA of the ancient Persians, the SHASTAH of the Hindoos, and the KORAN, or ALCORAN, of the Mahometans, are the sacred Books of three several superstitions, and contain *pretended* Revelations. The Deist forms for himself a system of NATURAL RELIGION, and asserts that the attributes and will of God remain still UNREVEALED, except in as far as they can be adduced from the appearances of Nature. The REVELATION of *Saint John* (or, as it is more usually termed, THE REVELATIONS,) is the last, in order, of the Books of the New Testament ; and the Greek synonyme, APOCALYPSE, by which it is also denominated, has produced the two words APOCALYPTICAL and APOCALYPTICALLY,—belonging to, and in the manner of, a Revelation.

To ENVELOP is to surround closely, as if with a skin. The ENVELOPMENT may be either actual or imaginary, and the covering substance is the ENVELOPE. To DEVELOP is to take off this Envelope, and the action is the DEVELOPMENT of the thing inclosed. When there is a question of what it is that is so covered, we say that it yet remains UNDEVELOPED.

The Latin *vellere*, or *vellicare*, was literally to pinch, or pull violently, by taking hold of the skin,—to pluck the hair from a beast, or the feathers from a fowl. The latter verb gave us the words To VELLICATE and VELLICATION, expressing the same idea in a figurative sense, but now seldom, if ever, written ; and, from the former, with its participle, *vulsus*, we have derived several compounds. To AVEL, to pull *from*, is completely obsolete : AVULSION (the act) is less so. DIVULSION is a pulling asunder of the parts of a substance. DIVELLED, for drawn asunder, is in the Dictionaries, and chemists speak of DIVERGENT affinities. EVULSION is the act of plucking, or pulling, outwards ; and REVULSION is the exertion by which the parts of certain substances, when pulled or drawn in one direction, spring backwards, and even go beyond their primary state of rest : in solid bodies this is termed ELASTICITY, and in fluids it is REFLUX.

CONVULSION is the violent action of the parts of a substance, by which they press from their ordinary situation: distorting, but not separating, the mass; for, when the cohesion of the parts is destroyed, it is dissolution. In speaking of animal bodies, (for to such the words, of which we now treat, more immediately apply,) CONVULSIONS designate all violent, involuntary, and preternatural motions of the muscular fibres. According to the modern medical nomenclature, involuntary motion (or continued action) is a part of the definition of a convulsion. When the contraction of a muscle appears fixed, without Revulsions, it is a SPASM, from the Greek *spasmos*, a plucking or drawing out. A Cramp is a SPASMODIC, not a CONVULSIVE, disease; but the distinction is modern and arbitrary, for they are often confounded with one another. Remedies used for the cure of Spasms are termed ANTISPASMODIC medicines, or simply ANTISPASMODICS. Spasm is never extended in its usage: but we speak of 'the Convulsions of a state,' considering the state to be a political body. CONVULSIVELY is the adverb.

The Latin *vellus* was not only a skin in general, but, particularly, the skin of a sheep, and, in a still more restricted sense, the whole woolly covering, or what we call the FLEECE: a word which may be derived, either from its Latin name, or, as some say from the Greek *phloios*, the bark of a tree. WOOL (Saxon *wull*, obviously contracted from *vellus*) denotes that soft curled hair of any animal, which is capable of being spun into yarn and wrought into cloth, and the compounds, SHEEPSWOOL and LAMBSWOOL, are, therefore, not pleonasm. That it may be spun is indispensable to the definition of wool; for hair, the fibres of which are too rigid for being twisted into yarn, is nevertheless manufactured into HAIRCLOTH. To FLEECE, is to clip the wool from the sheep with shears, and, figuratively, to deprive a person of the whole, or of a great part, of his property, by fraudulent means. The operation of SHEEP-SHEARING is performed annually and gives a season of hilarity to the shepherds, who are usually the SHEEPSHEARERS. The Wool, at this period, is long and generally matted, so as to keep together, when shorn off, as if it were a skin; and hence a Fleece (of which Wool may be any portion) includes, in its meaning, the whole covering of the sheep, whether adhering to, or separated from, the real skin.—FLEECY is resembling a Fleece. FLEECEWOOL is the Wool that is shorn from the sheep, and SKINWOOL, or PELTWOOL, is that which is *pulled* from the skin of the slaughtered animal. WOOLLY is having the quality of Wool, and WOOLLEN refers to any thing that is made of Wool. Cloth fabricated with linen warp and woollen weft, is LINSEYWOOLSEY. A WOOLPACK is a package of Wool, and the Lord Chancellor's seat, in the House of Lords,

is termed the **WOOLSACK**. A **WOOLSTAPLE** [See **STAPLE**] is an old denomination for a Wool market; and a **WOOLSTAPLER** is a dealer in Wool, who separates the gross article into parcels, assorting it in relation to its different qualities, of short and long, fine and coarse, according to the uses for which it is intended, and thereby making it a more staple, or marketable, commodity.

In a general sense, all yarn, spun from wool, is **WOOLLENYARN**, and all cloth, made from that material, is **WOOLLEN CLOTH**; but, in the language of the manufacturer, it is otherwise. Long Wool and Short Wool are spun in two very different manners, and are fabricated into Cloths that have a marked distinction of texture:—

Long Wool is straightened and the hairs separated, lengthwise, with a steel comb, by the **WOOLCOMBER**. This combed Wool is divided into small parcels, or **SLAVERS**, which are drawn out into smaller stripes, called **PLUCKS**, and then spun, always preserving the fibres in their longitudinal direction. This yarn is **WORSTED**, so termed, as it is said, from a town of that name, in the county of Norfolk. **WORSTEDYARN** is manufactured into calamancoes, shalloons, bombazets and other light stuffs, of which the threads are visible, not being covered with a pile. The **WORSTED STOCKINGS** of the Hosier are wrought with this material. Those that are made of Woollenyarn are usually termed **LAMBSWOOL STOCKINGS**, although the Wool has seldom been taken from so young an animal.

Woollenyarn, particularly so called, is made from short wool, and it is from this sort of yarn only that the strong compact cloths, used for men's clothes, are woven. The manufacturers of these condensed fabrics are **CLOTHIERS**: the others are **WORSTED MANUFACTURERS** in general, or are particularly denominated from the kind of cloth which they make. The short wool, after being cleaned and scoured, (and dyed when the cloth is to be dyed in the wool,) has all its fibres first completely separated and then reunited, by means of **CARDS**. The cards of former times (Latin *carduus*, a thistle,) were a pair of small thin boards, (thickly studded with short crooked wires,) between which a portion of the wool was inserted, and the two cards, held by their handles, were repeatedly drawn across one another, their hooks being in opposite directions, until the fibres were completely disentangled, when, by drawing the cards backwards, the wool was freed from the hooks in a very slightly-united mass. By a second operation, with finer-teethed instruments, the wool was carded into downy **ROLLS**, which were affixed (and united one by one) to the spindle of the **WOOLWHEEL**, and drawn out to the requisite length while the thread was twisting.

In large manufactories, all these processes are now performed by mechanical means. After scouring, the dry wool is freed from its dust and other impuri-

ties, which it may have still retained, or contracted in the dye-vat; and, when it is of different dyes, they are intimately mixed. These operations are performed by the **WOOLMILL**, (commonly called the **DEVIL**,) which is a cylinder, studded with iron spikes and revolving swiftly within a case, or drum, which is also planted internally with spikes, and has holes at the bottom to allow the dust to escape. The wool, being thus **DEVILED**, is ready for **CARDING**.

A **SCRIBBLING ENGINE**, composed of ten or twelve cylinders, covered with hooks, and working into one another, do the business of the coarser cards; and a finer set of similar wire-covered cylinders, called the **CARDER**, (a name likewise given to the person who does that work,) finishes the carding and forms the **Rolls**. The **Rolls** are afterwards drawn out into **ROVES**, or **SLUBS**, by what is called the **ROVING MACHINE**, or the **SLUBBING MACHINE**; and these slubs, already slightly twisted, are further drawn out and spun by the spindles of the **SPINNING JENNY**.

The cloth, woven from woollen yarn, requires to be cleansed from the oil, glue, &c. which were necessary in the previous operations. This cleansing is the first of the manipulations of the **FULLER**, who, in that part of his trade, is more properly termed a **SCOURER**, because he **SCOURS**, or washes the cloth from impurities. [See **TO PURIFY**.] After the cloth is scoured, all the knots and small lumps, or **BURLS**, and other inequalities of the threads, are picked out with nippers; and when the **BURLING** is finished, the web is returned to the **FULLERY** to be **FULLED**; that is, to be condensed into a closer and thicker fabric by the **FULLINGMILL**; and hence the denominations of **MILLED CLOTH** and **DOUBLE-MILLED CLOTH**. The price paid for Fulling is **FULLAGE**. The operative part of the Fullingmill is a hemispherical cavity, or trough, into which the folded web is put, soaked with warm soapsuds and beat with two wooden mallets, which, striking alternately on the two sides of the curved bottom, make the cloth roll about, turning so much with every stroke. By this rolling and beating, the cloth shrinks in its superficies and thickens in solidity, on the principle of Felting. A web of the best sort, which is termed **SUPERFINE CLOTH**, is thus milled until it be reduced to less than one half of its original surface, and it might be raised to a much more solid consistence, if required. Indeed, so powerful is the effect of this milling, that were not the cloth examined and the folds occasionally undone, the whole would be felted into one conglomerated mass. The cloth has now again to be scoured; and it is in this stage that a preparation of **FULLERS-EARTH**, with other ingredients, is reckoned more peculiarly useful, for softening the cloth, as well as cleansing

it from the soap. Fullers-earth is plentiful in this country. The specimens, that have been analyzed, were found to be composed chiefly of silica and alumina, in various proportions; but, in all of them, the former was greatly predominant.

The peculiar construction of the trough and beaters of the Fullingmill, (Latin *Fullonia*,) by which the cloth, or yarn, is continually and regularly rolled about, amid the fluid in which it is immersed, has, in several languages, given a name to the machine. To suppose that the Latin *fullo* and *volvo* are kindred words might be reckoned too great a stretch of literal etymology, but the old English and present Scotch name, a WALKMILL, is doubtless from the Saxon *walwian*, or *wealcian*, to roll. The former orthography appears in the verb To WALLOW, which is confined in its usage to living beings and signifies, literally, or metaphorically, to roll amidst dirt, or slime. The Saxon Fuller was called a *wealcere*, and he is still termed a WALKER, in many parts of the island, where To WALK is not only to scour or cleanse, but also to felt, or thicken, which applies solely to Woollen cloth;—for linen and cotton goods are scoured in the Walkmill without being condensed.

A practice, which must have given rise to the invention of the Fullingmill, is still common in Scotland. A tub, containing the cloth to be scoured, or the clothes to be washed, soaked in water mixed with soap or other cleansing materials, represents the trough; and the naked feet of the WASHER, or WASHERWOMAN, are used for beaters. This is called TRAMPING. To TRAMP is to tread with force, and, in the mouths of the vulgar, a TRAMPER denotes one who is obliged to travel on foot. To TRAMPLE *upon* is a frequentative, of more common use. The TRAMPLER, either literally or metaphorically, treads another person or thing under foot. The Tramping (or Trampling) of clothes is as old as history. The Romans called it *consilium*; and it has been supposed that their verb *cogitare*, to consider or reflect upon, (from which we have To COGITATE, COGITABLE, COGITATIVE, and COGITATION, was a metaphorical allusion to that operation. To Cogitate [See Agitate] is to consider attentively, to look at all sides of the subject, or, as the common phrase is, “to *turn* the thing in one’s mind.” The famous tax of Vespasian was upon the Urine used in scouring; and, in the Egyptian Hieroglyphics, a Fuller was represented by two human feet in a WASHINGTUB.

To WASH and To SCOUR have one idea in common; that is, to make clean, but they have also a distinction of usage consequent upon their different etymologies. To Wash (Saxon *wæscan*, from *wæs*, water,) is to cleanse by means of water, while to scour (French *escorer*) is derived from the Latin *excoriare*, to rub, scrub, or scratch the skin. To scour is, therefore, often applied to the

cleansing and brightening the surface of hard substances, such as metals which are freed from rust by rubbing them with sand or emery;—and it is only by way of metaphor that we speak of scouring cloth. That “he *scours* the seas,” or that “he sweeps the seas,” are common and synonymous expressions, when speaking of a successful admiral, or of a daring pirate, who is the terror of the unprotected merchantman.—The WASHINGTON is well known in domestic economy, and a WASHING is the whole of the linens that are washed on that occasion, exclusive of the part that may remain UNWASHED. In a more general sense, To WASH is to sprinkle or wet with water, or any other fluid in which water predominates. A house, for instance, is WHITEWASHED when it is covered over with a WASH made up of water mixed up with glue and whiting. WASHY, is watery, in a contemptuous application. WASHBALLS are balls of scented soap; and various kinds of WASHES, called LOTIONS, (Latin *lotio*, a washing,) and COSMETICS (Greek *kosmeo*, I embellish,) are compounded by quacks, who promise that their application will speedily remove pimples and other cutaneous diseases, and renew the blooming charms of spring on the faded face of autumnal beauty.

The cloth having acquired a close and uniform consistency in the fulling-mill, the next object of the clothier is, to give it still more of the qualities of a skin, by raising the wool upon its surface so as to cover it with a thick soft down, which is called the PILE, from the French *poil*, hair. This is accomplished by drawing forth a portion of the Wool with cards made of the prickly heads of the plant TEASEL. Formerly these heads were inserted in a board and wrought by the hand, but, in modern manufactories, the TEASEL-CARDS are cylinders which pull out the Wool to the necessary extent, in their rapid revolutions over the surface of the cloth. The Pile, so raised, is shorn to an equable length, only as much being left as is sufficient to cover completely the appearance of the threads of the yarn. This covering of the threads is another of the distinctions between Woollen and Worsted cloth. When the Pile is worn off, as it frequently is on the backs of the poor, the Clothes are said to be THREADBARE, or, if we please, in the state of THREADBARENESS.

To TEASE is to separate the fibres of the Wool, or other similar substance, that may have been entwisted or matted together, and is performed by scratching the parts asunder with the nails of the fingers, Cards, or other sharp instruments; and, hence, metaphorically, To Tease is to fret and irritate by petty, but continued, vexation. He who Teases is a Teaser. The *DIPSACUS fullonum*, *Manured TEASEL*, *Fuller's TEASEL*; or *Fuller's THISTLE*, is an herbaceous

biennial plant, three to four feet high, of which hundreds of acres are cultivated for the sole use of the CLOTHWORKERS, the strong, hooked, chaffy scales of the receptacles forming the eggshaped head that is used in dressing the cloth. There are two other species of *DIPSACUS* that are natives of Britain: the *sylvestris*, or WILD TEASEL, differing from the former chiefly in having softer scales without hooks; and the *pilosus*, small WILD TEASEL, SHEPHERD'S ROD, or SHEPHERD'S STAFF, the heads of which are globular.

The Latin *carduus* was a common denomination, both for TEASELS and for THISTLES; and the English names are apparently of kindred origin, although the plants are now distinguished by ordinary usage as well as in botanical arrangements. The species of oval prickly-headed plants, called Thistles, are numerous in all countries and occupy different genera; but the greater part of those that are known in this island are included, by Linnæus, in the genus *CARDUUS*.

The SPEAR THISTLE (*CARDUUS lanceolatus*) is a biennial, found at the side of almost every highway in Europe. The MUSK THISTLE, (*nutans*,) another common biennial, is so named from its smell. The *acanthoides*, or WELTED THISTLE, the *crispus*, THISTLE upon THISTLE, or CURLED THISTLE, and the *tenuiflorus*, or Slender-flowered THISTLE, are confounded with one another in the descriptions of different botanists. The GENTLE THISTLE, MEADOW THISTLE and MELANCHOLY THISTLE are also confusedly denominated by the specific designations of *dissectus*, *heterophyllus*, *pratensis* and *helenoides*. The *palustris*, or MARSH THISTLE, is a tall biennial, growing sometimes to the height of six or seven feet. The *marianus*, MILK THISTLE, St. MARY'S THISTLE, or LADY'S THISTLE, an annual, is also a tall plant, and has its names from the superstition of our ancestors. The leaves are deep green and variegated with white veins, which acquired their colour from the accidental dropping of some of the milk of the Virgin Mary. It was once medical, but is now neglected. The *eriophorus*, or WOOLLY-HEADED THISTLE, is an elegant plant, rising to four or five feet high, which has received its name on account of the scales of its calyx being interwoven with a fine down. It has also been called FRIAR'S CROWN and FRIAR'S THISTLE. The *acaulis*, DWARF THISTLE, or Dwarf CARLINE THISTLE, is a perennial and easily known from its having no stem, but spreading its leaves on the ground. The Common CARLINE THISTLE (*CARLINA vulgaris*) is rather an ugly plant, "the dry stalk and calyces often standing for a whole year after the seeds have ripened, a miserably looking skeleton." The COTTON-THISTLE (*ONOPORDJUM acanthium*) is a tall, fine-flowering biennial. It is wholly covered with a slight cotton-like film, and has a spindle-shaped root, which, in some countries, is a specific in cancerous and certain other

virulent affections. The *CARDUUS arvensis*, (*SERRATULA arvensis*, of Linnæus,) CREEPING THISTLE, MAY THISTLE, CORN THISTLE, or *Corn SAWWORT*, is, on account of its deep-seated perennial roots, the most obnoxious of the whole tribe to the Farmer. This is the plant which, according to general belief, sprung up, along with Thorns, to torment the human race, as a punishment for the disobedience of their first parents; and, on that account, it has been also called the CURSED THISTLE.

We believe that the preceding list contains all the British plants that are properly termed Thistles, but some of the KNAPWEEDS, (*CENTAUREA*), in consequence of their *knobs* or heads being covered with spines, have acquired that designation. The *CENTAUREA calcitrapa*, or STAR THISTLE, is altogether a very bitter plant, the leaves of which are, in some countries, eaten by the Jews along with their paschal Lamb. It is medical in France, curing fevers and other diseases. The *solstitialis*, a yellow flowering species, is St. BARNABY'S THISTLE: so called, because it was supposed to flower on St. Barnabas's day, which was held at the summer solstice. There are some foreign species of spinous-headed Knapweeds, cultivated in our gardens, but the most famed is the *CENTAUREA benedicta*, or BLESSED THISTLE, the leaves and stems of which being extremely and nauseously bitter, were formerly a panacea, and are still retained in our Materia Medica. The Knapweeds are a very numerous tribe of plants; but, besides the two spinous annuals, abovementioned, there are only five other species that are natives of this country. Of these *CENTAUREA jacea* is the Common KNAPWEED, the *nigra* is BLACK KNAPWEED, HORSEKNOBS, BULLWEED, or HARDHEADS, and the *scabiosa* is GREAT KNAPWEED, or MATFEL-LON. The *nigrescens* is a species intermediate between *jacea* and *nigra*, and, though it is a tall plant and common in Wiltshire, it is only very lately that it has been discovered to be a native of this country. Those four are perennials. The *cyaneus*, BLUEBOTTLES, BLUEBONNETS or BLÆWORTS, is a common annual in Cornfields, and its several varieties are ornaments to the Garden. The juice of the central florets, mixed with a small portion of alum, produces a permanent, transparent, deep-blue colour; and a lotion, distilled from the flowers, was formerly useful in inflammation of the eyes. In the genus *SONCHUS*, the *oleraceus* is the common, or annual SOWTHISTLE; the *arvensis* is the CORN SOWTHISTLE; the *palustris* is the MARSH SOWTHISTLE and the *alpinus* is the BLUE SOWTHISTLE. The SCOTCH THISTLE, which, with its proud inscription, figures in the arms of that nation, represents no plant in existence.

We have hitherto spoken only of the plain milled fabrics that are chiefly used for Men's clothes; but there are several sorts of cloth of woollen

of worsted, or of both combined, differing from each other in the mode of manufacturing, or in the finishing, and sold, in the shop of the WOOLLEN-DRAPER, under various names. Of these the following are the most generally known:—

The Dutch *saii*, wool, signifies also Woollencloth, and, hence, the old English SAY (Scotch SEY) was the plain milled cloth of our ancestors. KERSEY (the Dutch *Karsaii*, and the French *Estoffe de laine croisée*) is double-tweeled Say, the word being compounded of the Swedish, Danish, and Scotch *kors*, cross; because Tweeling is woven so as to have the appearance of lines of plaited threads, running diagonally *across* the web. The Kersey of former times was, comparatively, a coarse cloth, and an article of the same description is still manufactured in some parts of the island, and sold, generally white, by the name of PLAIDING; but the improved fabric, usually termed KERSEY-MERE, is often made of the choicest wool, and, except in being tweeled and of less width, differs in no respect from superfine cloth. A very fine Kerseymere, slightly milled, and of softer texture, is woven in squares, which are bordered with fringes and termed WHITTLES, or WHITTLE SHAWLS. These are worn only by women, but the Saxon *hwitel* was a cloak for either sex, and, as its name imports, was always *White*, although Whittles are now dyed of any colour required. BLANKET (French *blanchette*, from *blanc*, white) is a word of similar origin, and, as appears from its diminutive affix, was, at one time, of synonymous signification. Blanket-cloth, or BLANKETING, is undyed, and used, chiefly, for bedclothes, for which purpose it is cut into oblong squares, each being called a BLANKET. 'Tossing in a Blanket' is a popular punishment which has fallen into desuetude. The unlucky culprit, on whom this summary vengeance was inflicted, was placed on a Blanket, which was held, at the corners and sides, by a number of men, who, by main force, heaved their victim into air, repeating the operation again and again, until their strength failed, or their humour was gratified. To BLANKET, is to cover with a Blanket. SCOTCH BLANKETS are Plaiding, made of two breadths of the web, and woven with a border of coloured stripes. ENGLISH BLANKETS are a species of Flannel and have no seam.

The Latin *lana*, wool, (from which some have written LANIFICE, woollen-manufacture, LANIGEROUS, woolbearing, and LANUGINOUS, downy,) is the etymon of the Welsh *gwlanen* and the English FLANNEL. Flannels are made of Woollenyarn, slightly twisted in the spinning, and of open texture,—the object in view being to have the cloth soft and spungy, without regard to strength. Such as have the pile raised on one side (which is done by teasels, or by cards, and called PERCHING,) are termed *Raised FLANNELS*:—when both

sides are so covered, they are *Double-raised* FLANNELS. There are also Milled and Double-milled Flannels; and all the sorts are, occasionally, dyed, though more usually sold white. A kind of plain cloth, of which the warp is cotton and the weft woollen, is called DOMETT, or COTTON-FLANNEL. It is made, principally, for exportation, except what is dyed black and sold to the Undertakers for the purpose of covering coffins. Flannels are bleached by the steam of burning sulphur, in order to improve their whiteness.

DUFFLE is a stout milled Flannel, but of greater breadth and differently dressed. It may be either perched or Friezed (napped) and is sold of all colours. The Grey Duffle, being a mixture of black and white, must necessarily be dyed in the wool.—Duffle should have a different orthography, if it has had its name from DUFFEL, a town in France.

BAIZE (for which some would write BAYS, from the name of a City in France,) is a coarse, open, plain cloth, of worsted warp and woollen weft, which is sometimes sold white, but more usually dyed. When Baize is perched on both sides, it has the appearance of coloured Flannel; but it is often perched on one side and napped on the other, and is then commonly called FRIEZE, although the word Frieze is more properly a general than a particular denomination.—A seven quarters wide Baize, dyed in fancy colours, is exported, chiefly to Spain, under the name of ORANGELIST. There is also a very coarse Frieze, made for the foreign market, called PENNISTONE, from the name of a small town in Yorkshire.—SERGE, like Baize, is made of worsted warp and woollen weft, but it differs in being tweeled. It may be either light or milled, and is generally sold white.

The grey DRUGGET, so much used, at present, for Soldiers' great coats, carpet covers, &c. is a double-milled Baize; but other fabrics, if sufficiently coarse and having the warp differing in kind from the weft, have also the same name. Druggets may be either plain or tweeled, the latter being termed CORDED DRUGGETS; and, when the warp is of Linen yarn and the weft woollen, they are THREADED DRUGGETS. [See DRUG.] Drugget, Baize, Frieze, and other coarse cloths are known, in commerce, by the general name of RATEENS.

To FRIZZLE, FRIZLE, or FRIZ, is to curl, particularly applied to the hair of the head; and it is the office of the FRISEUR, (a term which we have derived from the French to designate a fashionable HAIRDRESSER,) by means of his combs and his hot CURLINGIRONS, or CURLINGTONGS, to transform the lank locks of the fair into waving ringlets, and the wiry hair of the beau into the CURLED-PATE of a woolly-headed Negro. The French *friser* signifies To CURL, in general—to roll about,—whether it form circlets, or the wavy dimples which

a slight agitation produces on the surface of a placid lake. A **CURL** (Saxon *cyrran*, to turn about) is any thing rolled round—a ringlet of hair, a waved twist in the leaf of a plant, or a ripple in the water. **CURLY**, **CURLINGLY** and **CURLINESS** are in the Dictionaries. But, notwithstanding the original similarity between To Frizzle and to Curl, the former is much more confined in English usage. It is not only limited to the curling of hair, or hairlike substances, but to that turning round, intertwisting and linking into one another of the separate hairs, which the Friseur produces by the scratchings of his comb, as preparatory to his forming the curled locks, more properly denominated ringlets.—**FRIZZLER** for a Friseur, and **FRIZZLE** for a Curl, are antiquated.

The **FRIEZING**, or **FRIZING** of woollencloth depends on a similar principle. The hairs of the pile are twisted into each other so as to form little raised naps, or burls, which are thickly and regularly spread over the surface of the cloth. This effect is produced either by working with the hand, or by a **FRIEZING MACHINE**. In either case the cloth is stretched on the **FRIEZING TABLE** and, having its surface moistened with a thin solution of honey or other glutinous substance, the pile is twisted into little knobs by the semicircular motion of the **FRIEZER** or **CRISPER**, which is a board incrustated with a kind of cement made of glue, sand, &c. The cloth is gradually taken from the Friezing table by means of a wooden roller, beset with short wire points in the manner of Cards. Every sort of woollencloth, or of woollen and worsted, may be Friezed; but worsted cloths, having no pile, cannot admit of that operation.

Cloths, that are woven of worstedyarn, have the general name of **WORSTED-STUFFS**, or simply **STUFFS**, and are specifically denominated according to the manner in which they are severally manufactured. Most of these articles have been made in imitation of the fabrics of France and Spain, and, in consequence, their names are, for the greater part, imported from those countries. The following are the principal denominations:—

TAMY, **TAMINY**, or **TAMINE**, is a light thin plain stuff, dyed green, blue, or other colours, and sold for window-curtains, screens, &c. or exported to the West Indies for Negro clothing.—The French *estame* signifies worsted, but *estamine*, from which Tamine is derived, is not only a thin worsted fabric, for wear, but such a tissue as is used for separating flour from its bran, or as a search for purifying liquors, whether that cloth be made of worsted, linen yarn, hair, or any other substance.

DURANT, which is merely a better sort of Tamy, is little used in this country, but is exported, in considerable quantities, to Spain and Portugal. Both

Tamies and Durants are hotpressed and glazed, but the former are kept at the full width of the cloth, while the latter are CREASED, that is, they are folded, selvage to selvage, which leaves a marked line, called a CREASE, running lengthwise, along the middle of the piece. A very fine wide Durant, termed CRYSTAL, (Spanish *crystalla*, transparent,) is exported, always white, for Nuns' Veils.

BUNTIN, or BUNTING, which is used for ships' colours, is also a stout sort of Tamy. It is usually either ten or twenty inches in breadth and sold undressed.

BOMBASIN, or BOMBAZEEN, (Latin *bombyx*, the silkworm,) is properly of silk manufacture, but the name is now given to a fine closely-woven satin-tweeled fabric, of which the warp only is silk and the weft worsted. Worsted stuffs, made in imitation of Bombazeens, whether tweeled or plain, are BOMBAZETS. Both these sorts of cloth are dyed, of any required colour, but never glazed. A tissue of silk and worsted, similar in many respects to Bombazeen, but plain, is termed NORWICH CRAPE. See CRAPE.

POPLIN is another plain silk and worsted article, but the worsted weft is of a thicker thread than Norwich Crape. The French *papeline* has its weft of Flasksilk, (*fleuret*,) but the English imitation is with worsted.

CALAMANCO (Spanish *calamaco*) is made wholly of worsted, and is glazed, or not glazed, and dyed of such colours as fashion may dictate. Calamancoes are woven with a satin tweel and are often striped, lengthwise, by alternately reversing the tweeled side.

SHALLOON (Spanish *challon*, supposed to be from Chalons, a town in France,) is also a worsted article which, like Calamanco, may be either hotpressed or unglazed; but it differs from the latter, particularly in the manner of weaving, being tweeled equally on both sides, or what is termed double-tweeled. A very fine Shalloon, always unglazed, has the Spanish name of CUBICA. It is chiefly exported to Catholic countries, to be made into gowns for the Ecclesiastics, and is, therefore, dyed black, blue, Carmelite brown, &c. according to the several orders of Friars. A stouter sort of Cubicas are sometimes called SAYS,—but these are very different from the Say formerly mentioned. The manufacture of Shalloons, in this country, was formerly much more extensive than at present. The species called PRUNELLA (now little known) was universally worn as an upper dress, or gown, by the clergy; and, therefore, Mr. Pope has immortalized the term, in his famous couplet, by contrasting such robes with the leathern jerkins of the peasants.

LASTING, or EVERLASTING, is a stout, closely-woven worsted stuff, dyed black and other colours, and much used for ladies' shoes. Lasting is woven either with a double tweel, or a satin tweel, in which latter case it is called DENMARK SATIN. It is also figured and a very fine sort, of various patterns, is

exported to the continent ; which, being chiefly used for Church furniture, is called AMEN, or DRAFT.

The TARTAN of the Scotch Highlanders is strong worsted stuff, tweeled in the manner of Shalloon, but never glazed. The name is from the Erse *tarsin*, across ; because it is made of yarn of different colours, both in the warp and weft, which are arranged so as to produce a chequered cloth, now varying in its appearance as directed by the fancy of the wearer, but, in former times, specifically fixed according to the clan to which each chequer peculiarly belonged. The finer Tartans are woven with double-twisted yarn, both warp and weft, and some are made wholly of silk. There are also cotton imitations.

When speaking of the Angora goat, we have had occasion to mention the cloth called CAMBLET, which is manufactured from the hair of that animal. This woolly hair is the MOHAIR of commerce and the stuff into which it is woven is also, sometimes, called Mohair. The French *moire* was, originally, the same article, but the name was subsequently given to various imitations, one of which is the English MOREEN, so much used for bed and window curtains. Moreens are plain stout cloths, of worsted, the weft of which, in comparison with the warp, is a very thick thread. They are woven white and then dyed of any requisite colour, but their distinguishing characteristic is acquired in the process of WATERING, by which the surface assumes a variety of shades, as if the cloth were covered with a multitude of waving and intersecting lines. This effect is thus produced :

The piece, or web, of cloth is folded, from one end to the other, in triangular folds, without attending to regularity, and being thus reduced to a comparatively small length, it is put upon a roller and rolled under a calender of very great weight. When taken out, the strong threads of the weft are found to have impressed lines upon both surfaces, which are variously waved in consequence of the foldings above described. As it is only intended to have one side waved, the web is made up, for the press, with pasteboards between each second fold, so as to allow one side of the web to be wholly without the pasteboards. The web is then hotpressed and that side, which was covered with pasteboard, comes out glazed, while the other remains WATERED. When it is wanted to be creased, it is folded, in the first instance, selvage to selvage. Another operation is, to pass the cloth over a hot brass cylinder, on which are engraved various flowers, or other fancy figures. While passing over this cylinder, the cloth is pressed by two wooden rollers, and thus its surface is indented with those figures. This sort is called EMBOSSED MOREEN.

From the preceding account, it is plain that the phrase, "To WATER Stuffs," has no connection with "to Water," in the sense of to Wash. The term is a

Gallicism, having been translated from the old French *onder*, which (from *onde*, a wave of the sea, &c.) was metaphorically applied, like the English *wave*, to denote any undulating line. The French speak of *la moire ondée*, which our manufacturers have chosen to call WATERED MOREEN. TABBY (French *tabis*,—*tafetas ondé*,) is a silk stuff, waved in a similar manner. To TABBY is another expression for “to Water;” and the adjective TABBY, usually referring to a brindled cat, signifies streaked with waving lines. See TAPIS.

Worsted Stuffs are not only without pile, but are, for the most part, SINGED, to free them from the few hairs that may still remain upon the surface of the cloth. This SINGEING is performed by passing the surface over a hollow metal semi-cylinder, which is kept red hot by means of a fire underneath. The Stuffs are glazed by HOTPRESSING, placing pasteboards between the folds and hot metal plates between the pasteboards, at certain intervals. When not glazed, they are pressed cold, which is called CLOTHPRESSING, or RUMSEYPRESSING, from Rumsey, a town in Hampshire. Poplin is never singed.

The SHEEP, or WOOLBEARING animal, (*Ovis aries* of Linnæus,) is known only in a domestic state. There are thirteen varieties, distinguished by their horns, ears, tails, &c. as well as by the relative qualities of the fleece. The African and Guinea varieties are covered with hair, while the *Broad-tailed* SHEEP of Tartary and the Spanish, or MERINO SHEEP, are famed for the fineness of their wool. The timid, dull, unresisting manners of the Sheep have given us the words SHEEPISH, SHEEPISHLY and SHEEPISHNESS, as epithets expressive of bashful stupidity. ‘*To cast a SHEEP’S EYE*,’ is a conversational phrase, to denote the modest sidelong glance of a lover. The person who tends a flock of sheep is a SHEPHERD, or a SHEPHERDESS, who may, or may not, be the proprietor, who, in former times, was called the SHEEPMASER. The SHEEPHOOK, or SHEPHERD’S CROOK, is a pole terminated by a hook, with which he may catch the animal. In old English, To SHEEPBITE was to steal sheep, and a SHEEPBITER was a SHEEPSTEALER. SHEPHERDLY and SHEPHERDISM are also obsolete. A SHEEPWALK is the whole range of pasture belonging to a flock. A SHEEPFOLD is an inclosure into which the animals are shut up during the night; and a SHEEPCOT is a house, or rather shed, for their temporary shelter.

A Sheepfold is, otherwise, called a PEN, or PINFOLD; and the Shepherd is said to PEN his flock. They are PENT *up*, that is, they are confined in a small space; and it is merely a varied orthography, when we say, literally or metaphorically, that a person is PINNED into a Corner. These words are derived from the Saxon *pyndan*, to inclose; and it is from the same source

that we have POUND, a public inclosure, into which Cattle are IMPOUNDED, for a trespass ; or the warehouse in which goods are lodged when distrained by legal process. The word POND has the same etymology, being a piece of water surrounded, on all sides, by land ; and when stocked with fish, as is usually the case, it is a FISHPOND, in which the finny tribe are preserved, as if they were impounded. This was formerly termed a FISHPOOL, for POOL (Latin *palus*) and Pond were once synonymous ; but, in modern usage, a Pond is an artificial Pool. A genus of aquatic plants, (POTAMOGETON,) growing in Pools and slow-running streams, have the general denomination of PONDWEEDS : the *crispum* and *serratum* have the specific names of WATER-CALTROPS. The *ZANNICHELLIA palustris* is HORNED PONDWEED ; and the *CERATOPHYLLUM demersum* has the same name, but is better distinguished by that of WATER-MILFOIL.

The word SHEEP is both masculine and feminine, as well as singular and plural ; but when we would distinguish the sexes, the male is a RAM or TUP, and the female is an EWE. The latter word has been referred to the Latin *ovis*, a Sheep ; but we believe the former has not been traced beyond its present acceptation. A WETHER is a castrated Ram ; and, in mountainous pastures, the Sheep are collected, or kept near each other, by the tinkling of a bell, hung about the neck of a chosen wether, which is, therefore, called the BELLWETHER of the flock. Rams have a method of fighting different from that of any other animal. The two combatants separate to some distance and then run rapidly towards each other, their heads clashing with such force as sometimes to produce instant death to one of the parties. To RAM is to beat in, or to fill a cavity with any substance by strong and fitful compression. A RAMMER is either the agent or the instrument. RAMROD was formerly mentioned. To CRAM is to fill a cavity with as much as it can possibly hold, without having recourse to force. In ancient warfare, a machine, varying in its construction, but usually protruding a large beam, terminating in an iron head, shaped like that of a Ram, was powerfully impelled against the Walls of a City, to form a breach for the entrance of the assailants : it was called a BATTERINGRAM. Whether the walls of Jericho were beaten down by this instrument, or fell, miraculously, at the blast of RAMSHORN Trumpets, has been a subject of dispute among divines.

The young of the Sheep are LAMBS, a name which they retain until they are a year old. The diminutive LAMBKIN, a little Lamb, is a poetical, rather than an ordinary, designation. Etymologists have derived the word Lamb from the Latin *lambere*, to lick, a verb that appears in the old medical term LAMBATIVES, or LAMBATIVE medicines, which denominated such nostrums as

were to be licked up with the tongue. LAMBENT (licking) is a poetical epithet, usually characterizing a flame which plays around a substance without scorching or consuming it. Lambs are, generally, weaned about the end of July, and the first of August is termed LAMMAS or LAMMASDAY, because, as is supposed, a Mass was said in the several churches for the health of those little innocents and the Priests received their TITHE-LAMBS on that day. LAMB-LIKE is harmless as a Lamb.

When speaking of the simple sounds of those noiseless animals, we say that the Lamb BAAS and the Sheep BLEATS. To BAA and To BLEAT are often applied to the young and the old indiscriminately; but it were well to preserve the distinction. In some counties, BLEAT is equivalent to Sheepish, BLEATLY to Sheepishly and BLEATNESS to Sheepishness. In the shop of the butcher, the flesh of a grown-up sheep is MUTTON, from *mouton*, the French name of the animal; but the flesh of the young one retains the name of LAMB. A LEG of Beef, of Mutton &c. is any one of the four quarters into which the carcass is usually divided, but a GIGOT OF MUTTON (French *gigot*, the thigh,) is a part of one of the hinder quarters separated from the flank at the hip-joint. To call a large hand "a MUTTONFIST" (as if it resembled a Gigot) appears low, notwithstanding the authority of Dryden.

The plants, nominally associated with Shepherds, are few and possessed of no importance. Lamb's Lettuce and Shepherd's Staff have been already noticed. JASIONE *montana*, Hairy SHEEP'S SCABIOUS, or SCABIOUS RAMPION, is a small annual; SHEPHERD'S PURSE, SHEPHERD'S POUCH, or CASSWEED, (*THLASPI bursa-pastoris*,) is another well-known annual, which has its name from the appearance of its small, flat, heart-shaped pods; and the SCANDIX *pecten-veneris*, SHEPHERD'S NEEDLE, or VENUS' COMB, also an annual, is so called on account of the comblike arrangement of its needle-shaped fruit.

Flocks and herds constitute the riches of a pastoral people; and hence, the Latin *pecus*, (restrictedly a sheep—from the Greek *pekos*, wool,) not only expressed cattle in general, but became the origin of the denomination of property of other kinds. PECULIUM, among the Greeks and Romans, was the property acquired by a servant, or a slave, separate from what belonged to his master: as represented, in modern practice, by that part of a flock of Sheep which is the private property of the shepherd. It is therefore that, in law language, a person's Peculium is what belongs to him in private right, independent of what he may hold or receive on account of another. He who, in managing the property of another, illegally appropriates a part to his own

advantage, is termed a PECULATOR,—it is said that he PECULATES, or is guilty of PECULATION; as if metaphorically, he were to increase his own share of the flock by purloining from that of his master. Taking the word Property in a figurative and extended sense, what belongs to a person or thing, and to which no other has any claim, is said to be PECULIAR to that person or thing. It is a PECULIARITY, belonging solely, or PECULIARLY, to the being of which we speak, as distinguished from the general properties of its kind.

The Latin *pecunia* denoted, generally, property of any sort, and, consequently, money, as being the representation of property. From thence we have the adjective PECUNIARY, belonging, or relating, to money, with the obsolete words PECUNIOUS and PECUNIOSITY, which express the plentiful possession of that article. The goddess PECUNIA was worshipped by the Romans; and, even in the present age, there are many of whom it is said, that ‘Money is their God.’ Our old Law Books speak of *viva pecunia*,—living money,—meaning CATTLE; and CHATTELS (which had originally the same orthography) is still a Law term, expressing property of every kind, except Freehold Estates.

The word Cattle is of Norman origin but of uncertain derivation. It has been referred, with some degree of probability, to the Latin *caput*, (from which we have the CAPITAL of the Economists,) and, in speaking of a man’s property in LIVESTOCK, we say that ‘he has so many HEAD of Cattle.’ The name, originally, applied equally to the sheep as to the Ox tribe, and when a distinction was required, the latter were termed NEAT, NEAT-CATTLE, or BLACK-CATTLE, in contradistinction to sheep, which are generally white; but, latterly, the word Cattle, taken alone, is usually understood of Cows and Oxen. One who tends Cattle, at pasture, is a NEATHERD, which is, consequently, a more general expression than COWHERD.

The Common Ox (*Bos taurus* of Linnæus) has been domesticated ever since the earliest records of history. When speaking of the tribe, generally, we call it that of the Ox; but, in a restricted sense, this word, (of which OXEN is the plural) denotes the grown up, castrated animal, while of the breeders, the BULL is the male and the Cow is the female. The old plural of Cow is KINE, (*Cowen*,) but we now write Cows. Bulls are kept almost solely for the purpose of breeding; for their disposition is seldom sufficiently tractable to fit them for the agricultural labours in which Oxen are employed: and even, to the butcher, they are of less value than the latter, BULLBEEF being proverbially coarse and unpalatable. Cows, in addition to the necessity of preserving the breed, are pastured in the field and sheltered in the COWHOUSE, for the sake of their milk, which constitutes the business of the COWKEEPER.

The young of the Cow are CALVES, which are distinguished, in sex, by the words BULLCALF and COWCALF. A dull booby is sometimes termed a CALF, or is said to be CALFLIKE, in allusion to the clumsy gait and inanimate manner of those younglings. A SLINK is a Calf which a Cow SLINKS, or (CASTS,) before its time; and the same name is given, by the Leatherdresser, to the CALFSKIN of this premature birth. A woman's false conception,—that mis-shapen mass which surgeons call a MOLE (Latin *mola*)—is vulgarly termed a MOONCALF.

When Calves are a year old, they are called YEARLINGS, and, provincially STIRKS, or BUDS, alluding to their sprouting horns. At two years, the males are STEERS, or STOTS, and the females, HEIFERS, or, in some counties, QUEYS, a diminutive (*Cowey*) of Cow. The German *Steer* is a Bull, but the English *Steer* is a Bullock, before it is fitted for the yoke. BULLOCKS are young Oxen, and usually retain the name until they are five or six years old. Bulls are frequently cut, or SEGGED, (Latin *secare*,) in their third year, and are then SEGS, or BULLSEGS. An *Open Heifer* (for there are *Spayed Heifers*) becomes a Cow after she has had a Calf. There are barren Cows that have not been spayed, and of these the FREE MARTIN is a curious and well-authenticated instance. When a Cow has twin Calves, a male and a female, the latter acquires the size, long horns and cry of the Ox, and never propagates. The Erse MART is a Cow, and the Scotch give the same name to the fatted Cow, or Bullock, which is slaughtered at the close of the year and salted for family use. Had not the Etymologists assured us that the annual term of MARTINMAS, which is fixed to the eleventh of November, was instituted in commemoration of a certain saint, of the name of Martin, who lived in the fourth century, we should have supposed that this mass, like Lammas, had been so named on account of tithe cattle having been formerly paid to the priest on that day.

On the stall of the butcher the flesh of the grown-up animal is BEEF, from the French *bœuf*, an Ox. The plural BEEVES, denotes the living cattle when they are fattened for slaughter. The flesh of the Calf is VEAL, an old orthography of the French *veau*; and the word VELLUM, which is the denomination of parchment made of Calfskin, is derived from the same source. The term Beef is understood to apply only to the four quarters of the carcass: the other parts of the animal, comprehending the hide, tallow, blood, head, feet and intestines (which, in a well-fattened Ox, is about a fourth of the gross weight) being termed OFFALS, or, collectively, the OFFAL. BEEFWITTED, as written by Shakspeare, is equivalent to FATWITTED, that is, heavy and slow of thought.

The appearance and habits of the Bull, Ox and Cow are very different. The thick neck, broad forehead, great strength, the fierce stubborn nature and the frightful BELLOWING noise of the Bull;—the unwieldy bulk, docility, patient endurance and hollow LOWING tone of the Ox, and the extreme timidity of the Cow, have furnished varied epithets and metaphorical allusions. To BELLOW, is to make a frightening noise; but to Low (*low*) is seldom, if ever, written except in reference to cattle. Calves BAA like sheep. BULLFACED, is broad-faced, and BULLISH is obstinate as a Bull. A block without sheaves and having an oval hole in the middle, used on shipboard, is called the BULL'S EYE. OXLIKE is having one or other of the qualities belonging to an Ox, and OXSTALL is the separate division, in the house, or shed, which is allotted to an Ox. COWLIKE is possessing some resemblance to a Cow, and COWISH is timid, like that animal. To Cow is to frighten,—to cause To COWER, or bend down, as a Cow lies on her knees.

A COWARD, a POLTRON (formerly mentioned) and a DASTARD, are words between which there are only slight shades of distinction, arising from their etymologies. A Poltron will never dare to meet the enemy, while a Coward will shrink at the slightest opposition; or, if he at last resist, it will be the resistance of despair: for it is said that “necessity will make even a Coward brave.” A Dastard (Saxon *dwæes*, foolish) is a Coward from pusillanimity. Fear renders him stupid, extinguishing every spark of courage in his soul. To COWARD and To COWARDIZE, (to frighten into COWARDICE,) are synonymous verbs, that are seldom written. COWARDOUS, for COWARDLY, or COWARDLIKE, is obsolete, as are COWARDSHIP and COWARDLINESS for Cowardice. DASTARDLY and DASTARDLINESS are in common use; and To DASTARD, To DASTARDIZE, DASTARDNESS and DASTARDY are all in the Dictionaries.

The Latin *vacca*, a Cow, gave us the now disused term VACCARY, a place where Cows were kept or fed; and, more recently, the adjective VACCINE, expressive of something relating to a Cow, as VITULINE (from the Latin *vitulis*) signifies, belonging to a Calf:

That pustulous eruption of the skin, called the SMALLPOX, (See Pock,) which was wont to be so fatal to children, has, in latter times, from accidental discoveries, been rendered mild and almost innoxious. The disease is contagious, and, in that state, is now termed the *Natural* SMALLPOX; for it was found that an *Artificial* infection, by inserting the matter of a pustule under the skin of another person, produces a disease of much less virulence,—but which, notwithstanding, prevents the risk of future contagion. This is called INOCULATION, (Latin *oculus*, the eye,) a name borrowed from the gardeners who practise a

mode of grafting, also termed BUDDING, by inserting a bud, (technically an EYE) cut out of an improved plant, under the bark of another stock. The verb To INOCULATE is, therefore, by no means modern; but an INOCULATOR for the Smallpox was unknown, in the metropolis of this country, until about a century ago when the discovery was imported from Turkey. The *Inoculated* SMALLPOX soon became general; but our physicians, had they looked around them, might have been instructed nearer home: for, this mode of infection and the benefits resulting from it, had been practised and known, both in Wales and in the Highlands of Scotland, from time immemorial.

In certain dairy counties, the teats of the Cow are often covered with pustules, produced, as is supposed, by the matter that issues from a horse's heels, when he is afflicted with the inflammatory disorder called the GREASE. This matter is said to be transferred by the men who are employed in the double capacity of tending the Horses and milking the Cows. It was long observed that the disease was frequently communicated to the milkers, and it was a general belief that they were thereby secured from the Smallpox. Between twenty and thirty years ago, Dr. Jenner introduced this preservative Cowpox to the medical world, by inoculation from the pustules of the Cow, in the first instance, and afterwards from those of the children so VACCINATED. The practice rapidly extended, and VACCINE INOCULATION is already general throughout Europe. Besides the diminution of danger, this substitute has other advantages. The scars of the Smallpox sometimes occasioned incurable blindness; and very frequently left the face thickly covered with unseemly hollows, in which case the person was said to be POCKFRETTED, or POCKPITTED. The singular, CowPOCK, is used adjectively, in the expressions, Cowpock Matter and Cowpock Inoculation.

The English denominations of Natural History, as may have been observed, when speaking of the Goat and the Sheep, have frequently a relation to domestic animals, and the tribe, of which we now speak, gives additional examples:

The common SEAL, or SEA-CALF, (*PHOCA vitulina*,) is a well-known amphibious animal. There are several species, but the *vitulina* is the only one that frequents our coasts. It is gregarious and generally about the size of a large Calf, the cry as well as shape of which it, in some degree, represents; but there are other species of Seals, some of which are more than twenty feet long, and bellow like Bulls. Seals are caught for the sake of their blubber and also for their skins, SEALSKINS being tanned or dressed for various purposes.

The MORSE, or WALRUS, (*TRICHECUS rosmarus* of Linnæus,) an animal very similar to the Seal, inhabits the coasts of the Northern Seas. It is of the size

of a large Ox, and has been called by some the SEACOW, others, however, have given the name of Seacow to the MANATI, a different species of Trichecus, the calcined bones of whose head have been supposed to be highly medicinal.

A better known animal is the BULLDOG,—that short-nosed ferocious variety of the MASTIFF (*CANIS molossus*) which is considered by foreigners as a breed that belongs originally to the English nation. The Mastiff (*master dog*?) is less common, but a larger animal, and is peculiarly fitted for a WATCHDOG, on account of his frightening bark as well as his appalling size. The Bulldog, on the contrary, makes no noise, but springs unexpectedly upon his victim, keeping his hold with the most determined obstinacy. The BANDO (ban, a curse) is a scarce, rough-haired variety, between the Bulldog and the Mastiff. Like the former, he springs upon cattle with much ferocity, but he usually seizes on the flank, while the Bulldog attacks in front, pertinaciously clinging to the under lip.

The Bulldog is particularly famed for his prowess in the barbarous sport of BULLBAITING (*bullbiting*?) in which a Bull, tied to a stake by a rope four or five yards long and turning on a swivel, has to defend himself from the reiterated attacks of his cruel adversary; while the tossing of the dog by the horns of the Bull and the tearing of the mouth and nostrils of the latter furnish amusement to the spectators. The BEARGARDEN, where BEARBAITING and Bullbaiting were exhibited, was, at one time, a public place of resort for the idle Gentlemen and Ladies of England; but these sports are now less frequent, and attempts have been recently made to induce the legislature to prohibit such practices, as disgraceful to humanity. The BULLFIGHTS, which travellers describe as public shows in Spain and Portugal, at the feasts held in honour of the Virgin Mary and other Saints, display the science and activity of a man who, on foot or on horseback, armed with a lance, enters the arena and encounters an infuriated Bull.

The BULLFROG is a species of Frog, (*RANA Catesbeiana*,) found in North America, and receives its name from the peculiarity of its croak, which resembles, in some degree, the distant lowing of an ox.

A genus of fishes, (*COTTUS* of La Cedepe,) the head of which is spinous and larger than the body, has the general name of BULLHEAD. The *cataphractus*, Armed BULLHEAD, or POGGE, is from four to six inches long. The *scorpius*, FATHER-LASHER, or SEA-SCORPION, is from six to fourteen inches in length, and extremely fierce and active. These two species are found on our shores. The *gobio*, River BULLHEAD, or MILLER'S THUMB, a fish about six or seven inches long, inhabits clear waters. The foreign species are the *Rough BULLHEAD*, the *Grunting BULLHEAD*, &c.

The BULL-TROUT, SCURF, or SALMON-TROUT, (*SALMO trutta*,) is a fish generally between eighteen inches and two feet long. The body is marked with black spots, and the flesh, which is much esteemed, is pale red. A variety, seldom above a foot in length, with a dark-coloured back and silvery white belly, is called the WHITE TROUT. Although all the species are included by naturalists in the genus *Salmo*, the TROUT, in common English, is the denomination of the tribe and distinguished from the Salmon. The *Common TROUT* (*Salmo fario*) is from six to fifteen inches long, and marked on the sides by distant round red spots. This species is exceedingly voracious, the individuals often preying upon one another. The *lacustris*, or LAKE TROUT, is marked with minute black spots, and grows to an immense size. The *salvelinus*, or SALVELIN TROUT, is about twelve inches long. It is shaped like a Salmon; blueish on the back and silver-white on the sides, with small red spots.

The BULLFINCH (*LOXIA pyrrhula*) is a species of that tribe of birds which have the general name of GROSBEAK. This bird, of which there are four varieties, though not naturally a songster, is easily taught to sing, and, it is said, even to speak. The *curvirostra*, Common CROSSBILL and the *ennucleator*, or PINE GROSBEAK, both inhabit northern forests and feed, generally, on the cones of the pine. The *chloris*, or GREENFINCH, builds in bushes and hedges; and the HAWFINCH, (*coccothraustus*,) which only occasionally visits this country, has its name from the fruit of the hawthorn, on which it delights to feed. There are many other species of the Grosbeak, but those above mentioned are the only natives of Britain :

The genus PARUS, the TITMOUSE, contains about thirty species of birds, only three of which are found in our island. The *major*, or OXEYE, although it is termed the *Great TITMOUSE*, and is nearly six inches long, seldom weighs above an ounce. It builds in the holes of walls or of trees. The *cæruleus*, *Blue TITMOUSE*, is a very irritable creature, defending her young with the utmost vehemence, spitting and hissing like a serpent. It is this species, so commonly seen in the farmyard, to which the familiar names, TIT and TOMTIT, more properly belong. The *palustris*, *Marsh TITMOUSE*, nestles in holes in low and moist grounds.

The Saxon *gad*, or *gaad*, was a sharp-pointed rod, and *gad-isen* was a rod of iron,—a GOAD, with which Oxen were pricked to make them go faster, while working in the team or the plough. In Scotland the bars of iron that are sold by the ironmonger are still termed *gaads*. To GOAD is literally to stimulate by means of a pointed instrument, and metaphorically, to incite to exertion by pungent arguments. The GADFLY, BREEZE, or OXFLY, (*OESTRUS, bovis*,) which in old authors, has also the names BULLFLY and BULLBEE, is a stinging

two-winged insect, the tormentor of cattle: the madlike running and bellowing, not only of the beast that is stung, but of the whole herd, evincing, at the same time, the pain of the sting and the terror which the presence of the insect creates. The object of the fly is to deposit its eggs, which it does by inserting them into the skin through the puncture made by its sting. The larva grows and feeds within the abscess which is formed, until, at its proper period, it works out of its prison, falls on the ground and becomes a chrysalis until its resurrection in the form of a fly. The larvæ which produce the painful tumours, on the backs of the cattle, are, ordinarily, called WARBLES, or WORMULS, but, more properly, BOTS, (from *to bite*,) the latter name being now given, generally, to the grubs of every species of the *Oestrus*. It has been observed, by tanners, that the BOTHLES are most numerous in the strongest hides.

The *Oestrus equi*, or *Large HORSEBOT*, is found in the stomach and intestines of the horse. This fly does not puncture the skin, but merely deposits its eggs, one by one, upon the hair to which they adhere by means of a glutinous liquid, secreted with each. The eggs being thus deposited, are licked up by the tongue of the horse, and the larvæ are thereby transferred to the stomach and intestines, where they feed for a time, on the mucous membranes (producing that excruciating colic called the BOTS) until, at last, they are discharged through the rectum and enter into the chrysalis state.

The *Small HORSEBOT* (*Oestrus hæmorrhoidalis*) is very similar to the preceding. The fly of this species inserts its eggs into the lips of its victim, occasioning excessive titillation and thereby insuring the ingress of its brood into the stomach. At the period of the discharge, the larvæ are seen hanging to the rectum. The *veterinus* is another, but less known, species of Horsebot.

The Horsebots should not be confounded with the *HIPP OBOSCA equina*, or HORSEFLY, which surrounds the horse in such numbers, and by which we see him so teased and tormented. The whole of the genus *Hippobosca* live upon blood; on which account they are termed SPIDERFLIES, and specifically denominated from the animal that they infest: as the *Horse SPIDERFLY*, the *Sheep SPIDERFLY*, and the *Bird SPIDERFLY*, all of which are common in Britain.

The SHEEPBOT (*Oestrus ovis*) is found, in the dead animal, on the inside of the cavities of the bone that supports the horns. The egg is inserted within the nostrils, an operation which, evidently, produces great pain. When the larvæ are full grown, they fall to the ground, through the nostrils, and undergo their succeeding transformation. Those above mentioned are the only species of the *Oestrus* yet found in Britain; but, in foreign countries, they prey upon the Reindeer, the Antelope, and various other animals; and in South America the *Oestrus hominis* is said to penetrate the human skin.

The BULLCOMBER (*SCARABÆUS Typhæus*) is one of the beetle tribe. It has a black body with very long horns, and is generally found under cowdung, where it burrows for the purpose of depositing its eggs. This is the "SHARD-BORNE Beetle" of Shakespear, COWSHARD and COWSHARN being yet provincial names for Cowdung. The Saxon *scearn* signified dung, and *scearn-wibba* (*wibba*, a worm) was the Bullcomber.

In the vegetable world, besides those plants that are mentioned in other parts of the work, we have the following :

The OXTONGUE (*Picris echinoides*) is a prickly-leaved annual, having yellow flowers and containing a bitter milky juice. Another smaller species of *Picris*, (*hieracioides*) Yellow SUCCORY, or Rough HAWKWEED, is a biennial, commonly found in cornfields. These are the only species of this genus that are natives of Britain.

The ANTHEMIS *tinctoria*, OXEYE, is a perennial plant, of the CHAMOMILLE (or CAMOMILE) tribe, usually about eighteen inches high, with bright yellow flowers. The ANTHEMIS *arvensis*, a biennial, is Corn CAMOMILE : the *maritima*, an annual, is Sea CAMOMILE, and the *cotula*, also annual, is Stinking CAMOMILE, or MAYWEED. But the most famed of the genus is the *nobilis*, Sweet CAMOMILE, or Roman CAMOMILE, a well-known perennial plant, of a fragrant smell and bitter taste. It is one of the few medicinal simples which has preserved a lengthened period of celebrity ; the decoction of its flowers having been equally prized by our Great-grandmothers as by the learned physicians of the present day. The root of a foreign species (*pyrethrum*) is also imported for medical purposes, by the name of Spanish CAMOMILE, or PELLITORY of Spain. The MATRICARIA *Chamomilla*, an annual, is Wild CAMOMILE, or Wild FEVERFEW.

The FEVERFEWS (MATRICARIA of Linnæus) which, as the name imports, were once so powerful in expelling fevers, have now lost that, as well as their other virtues. The common FEVERFEW (MATRICARIA *parthenium*) is yet to be found in the garden of almost every cottager. The *maritima* is Sea FEVERFEW.

The Great DAISY (*CHRYSANTHEMUM leucanthemum*) is also termed White OXEYE, or Oxeye DAISY, and the *inodorum* is scentless MAYWEED ; but to these and others of the Daisy tribe we shall afterwards have occasion to recur.

The Great Woolly MULLEIN, or HAGTAPER, (*VERBASCUM thapsus*,) has the additional name of Cow's LUNGWORT or BULLOCK'S LUNGWORT. This is a tall yellow-flowering plant, of a woolly, or rather mealy, appearance ; and hence, perhaps, the French *mouline* and English Mullein, which denominate the

genus *Verbascum*. The *lychnitis*, *Hoary MULLEIN*, has white flowers, and grows to between two and three feet, that is, to about half the height of the former. The *pulverulentum*, is *Yellow Hoary MULLEIN*; and the *virgatum*, a scarce plant, is *Large-flowered MULLEIN*. The preceding species are all biennials. The *nigrum*, or *Black MULLEIN*, a perennial, has a purplish stem, about five feet high, with yellow flowers: and the *blattaria*, an annual, is *MOTH MULLEIN*. The flowers and leaves of the first species (*Cow's Lungwort*) are medicinal on the continent, being prescribed in diseases of the Lungs.

COWBANE, or *Long-leaved WATER-HEMLOCK*, (*Cicuta virosa*,) is an extremely poisonous plant. It is a perennial, with a hollow stem, three or four feet high, and grows in shallow pools and ditches. The *common WATER-HEMLOCK* (*Phellandrium aquaticum*) is found in similar situations, but is a much larger plant, being a biennial, six feet high. It too is poisonous, though less so than the *Cicuta*, the juice of which is supposed to have constituted the death draught of Socrates. The *Cicuta* of the Pharmacopœias, recommended in scrofulous and cancerous complaints, is a different plant. It is the *Common HEMLOCK*, (*Conium maculatum*,) a biennial, with a hollow brown-spotted stem, from three to six feet, having a nauseous smell and growing by the sides of hedges. Were we to hazard an etymology, we should suppose that the Saxon *hemleac* (*Hemlock*) was literally a *Skin-curer*, from *hama*, the skin and *læc*, a leech, or Physician.

The Hemlock tribe, being denominated from their resemblance to the *Conium maculatum*, are all believed to be, more or less, poisonous. The *Oenanthe crocata*, which grows on the brinks of rivers, is filled with a yellow juice which is extremely virulent, and is, therefore, called *Hemlock WATER-DROPWORT*. The *Oenanthe fistulosa* is the *Common WATER-DROPWORT*. The *pimpinelloides*, *Parsley WATER-DROPWORT*, is a native of salt marshes; and the *peucedanifolia*, if not a variety, is a very similar plant, but growing in fresh water. The *Æthusa cynapium*, *FOOL'S PARSLEY*, or *Lesser HEMLOCK*, is a common annual weed in gardens. It has a strong smell, and being poisonous, should be carefully pointed out to cooks, who might readily mistake it for Parsley. The *Scandix anthriscus*, an annual, is *Small HEMLOCK CHERVIL*. The *Scandix oderata* is *Great sweet CHERVIL*, or *MYRRH*; but the famous gum, called *Myrrh*, is the produce of a foreign and, we believe, unknown plant.

The word CHERVIL is a corruption of *Chærophylum*, the old Latin name of certain plants and, now, the designation of one of the Linnæan genera. The term is a Greek compound, (*kairon*, rejoicing, and *phyllon*, leaf,) and refers to the luxuriance of the wide-spreading and fern-like divided leaves. The *CHÆROPHYLLUM sylvestre*, *Wild CICELY*, is also called *Cow-weed* and *Cow-*

PARSLEY, because it is readily eaten by cattle. The *temulentum* (*temulum* of Linnæus) is *Wild CHERVIL*, or *Rough-stalked COWPARSLEY*, and differs from the preceding in having a hairy stalk, marked with red spots and being tumid under the joints. Both have a sweet taste and aromatic smell, and both are grateful to cows; but they approach so near the habitude of the Hemlock tribe as to render them a suspicious ingredient for human food. The *aureum*, *Lesser MYRRH*, is but lately known to be a native of Britain. Like the *sylvestre*, it is a perennial,—the *temulentum* is a biennial.

The *HERACLEUM sphondylium*, *COWPARSNIP*, is a tall hollow-stemmed biennial, frequent in hedges and pastures. In some countries, the footstalks, stripped of their skin, are dried and eaten as a delicacy. Swine being very fond of this plant, it has also been called *HOGWEED*. There is no other known British species of *Heracleum*, that which has been termed *JAGGED COWPARSNIP* being only a variety of the *sphondylium*.

The genus *MELAMPYRUM* has the English name of *COW-WHEAT*, because the common sort, or *Meadow COW-WHEAT* (*pratense*) is said to be particularly valuable in pastures for improving the milk of the cows. The *cristatum* is *Crested COW-WHEAT*; the *arvense* is *Purple COW-WHEAT*, and the *sylvaticum* is *Wood COW-WHEAT*. They are all annuals.

The *PRIMROSE* (*PRIMULA vulgaris*) was so named because, flowering in April, it was considered as the *first* (Latin *primus*) of the flowers of the year, counting its beginning from the vernal equinox. The Primrose shoots up a naked stalk, bearing a single pale-yellow flower, (of which there is a rose coloured variety,) and is thereby distinguished from the other British species of *Primula*, which have each a cluster of flowers on a stalk; being what the gardeners call *POLYANTHUSES*, a Greek compound, signifying *many flowers*. The *Primula veris*, *COWSLIPS*, or *PAIGLES*, carries bunches of sweet-smelling yellow flowers. Those of the *elatior*, *Great COWSLIP*, or *OXLIP*, are larger, of a paler tint, and without smell. The *farinosa* *BIRD'S EYE*, or *Bird's Eye PRIMROSE*, has red flowers and more numerous than those of the Cowslips. But it was long ago said, that no confidence should be placed in colours, and in the tribe of which we now speak there are varieties, of almost every tint, growing in our gardens. The *auricula* is a foreign species, but so generally cultivated, that we may look upon it as completely naturalized. Its leaves, like those of the *farinosa*, are strewed over with a meally dust,—and, like that too, it is a *Polyanthus*. *AURICULAS*, or *BEAR'S EARS*, as they are otherwise called, are among the ornaments of the parterre.

The blossoms of the Cowslip are sometimes used to give a muscadel flavour to home-made wine,—therefore termed *Cowslip WINE*; but their long-lost

virtue of curing paralytic disorders rendered them still more valuable to our ancestors. On this account the plant was called PALSYWORT, or, contractedly, PASSWORT, and had the cheering name of *Herba paralyseos*, in the Latin herbals of the medical botanists.

The *DOLICHOS pruriens*, COWHAGE, or COWITCH, so famed as a vermifuge, is a foreign plant. The pods, generally imported from the West Indies, are covered with strong barbed hairs, which occasion an intolerable itching, if applied to the skin. These hairs are scraped from the pod, mixed with a syrup, and thus conveyed into the stomach, where they act mechanically, and drag down the worms by their hooks. Another species of *Dolichos*, the *soja*, is a native of Japan, where its seeds, made into a sort of jelly, are a great article of food. When prepared in a particular manner with salt, they produce the liquid, used at our tables, called Soy.

Among the grasses, the *BRIZA media* has the various names of COWQUAKES, QUAKING-GRASS, SHAKERS, LADIES' HAIR and BIRD'S EYES. The *Briza minor* is *Small QUAKING-GRASS*. The latter is an annual and the former a perennial. These are the only species of this grass that are found in this country.

The BULRUSH, or BULLRUSH, (*Scirpus lacustris*,) is probably so called because it is the largest of the Rush Tribe. It grows in fens and the sides of rivers, having a round naked culm, five or six feet high. It is spungy and flexible, qualities which render it useful to coopers, for putting into the seams of their casks, and to the makers of Rush-bottomed Chairs, Mats, &c. The *haloshoenus* is *Round-headed BULRUSH*, and the *mucronatus* is *Pointed BULRUSH*. Both these grow on the sea coasts. The other plants of the genus *Scirpus* are generally termed CLUBRUSHES; such as the *palustris*, or *Common CLUBRUSH*; *cespitosus*, *Dwarf* or *Heath CLUBRUSH*; *fluitans* *Floating CLUBRUSH*, &c. The *Least RUSH*, or *Small RUSHGRASS*, (*setaceus*,) has stalks like bristles.

The *Common RUSH*, (*Juncus conglomeratus*,) from which the popular conception of the whole tribe is derived, has a long, naked, round and sharp-pointed stem, filled with a spungy medullary substance, and thereby differing from reeds and other grasses that have hollow stalks. The pith of this Rush, as well as that of the kindred species, *effusus*, the *Soft RUSH*, is easily separable from the rind; and, in consequence of its porous nature, it is used as Wicks for oil-lamps, or, when dipped in tallow, it forms RUSHLIGHTS, which are small RUSH-CANDLES, for family purposes. Boggy grounds are usually RUSHY; that is, they are covered with Rushes, and BULRUSHY has been written in a similar sense. RUSHLIKE and RUSHINESS are to be found in the Dictionaries. In expressing our feeling of the worthlessness of an object, we say that "it is not

worth a *Rush*," in the same metaphor, as we otherwise say, that "we would not give a *straw* for it." There are many other species of *Juncus*, of which the best known are, the *inflexus*, *Hard RUSH*; the *acutus* *Hard Sea-RUSH*; *filiformis* *Least-soft RUSH*; *squarrosus*, *Moss RUSH*, or *GOOSE-CORN*; *bufonius* *Toad RUSH*, &c. Rushes (Latin *Juncus* and French *Jonc*) were, formerly, twisted for cordage, and hence a portion of an old rope is still called, by our sailors, "a piece of JUNK."

The genus *SCHÆNUS* is the BOGRUSH. The *nigricans* is the *Black-headed BOGRUSH*; the *ferrugineus* is the *Brown-headed*; the *albus* is the *White-flowered BOGRUSH* or *RUSHGRASS*, &c. The old Latin *cyprus* signified a Rush, or flag, alluding, no doubt, to the watery origin of the Cyprian Goddess: and hence some of the plants of the genus *Schœnus* have also the name of *BASTARD CYPERUS* along with their specific designations. It is the same in the genus *Scirpus*, of which the *sylvaticus* is called *Millet CYPERUS-GRASS*; and the *maritimus*, *Round-rooted BASTARD CYPERUS*.

Whether there have been two, or more varieties of the Ox tribe, originally in this island, is unknown; but certain it is, that the breeds are now so numerous and so unlike each other as almost to appear of different species. The principal designations are the *Long-horned* or *Lancashire* breed; the *middle-horned*; the *short-horned*; the *Welsh* breed; the *POLLED* (having no horns) or *Galloway* breed; the *Scotch* breed; the *Alderney* or *French* breed; and the *WILD* breed. These, with their various crossings and peculiarities of colour, form a motley assemblage, distinguishable in their qualities by those only who make the breeding of cattle the business of their lives.

Besides the breeds known in this island, naturalists consider some of those that are only found in foreign countries as mere varieties of the *Bos taurus*, or common Ox, but differing in a more marked and permanent degree, from the accidents of habit and climate. The *URUS*, with his shaggy skin, fiery eyes and short horns, is the common Wild Bull of temperate climates; and the *BISON*, with his long mane, wide horns, and a large bump between his shoulders, is the Bull of warm countries. The *BONASUS* is another name for the *BISON*, but given by some to a variety with bent-back horns. The *Musk BULL*, found in the interior of North America, has a musky scent, and is clothed with long hair, beneath which there grows an extremely fine wool. The *SARBAC*, or *Grunting Ox* of Tartary, instead of lowing, grunts like a hog.

The *BUFFALO* (*Bos bubalis*) is doubtless a different species from the common Ox. The *DEWLAP*, that pendulous skin which reaches between the throat and the forelegs of the domestic animal, is wanting in the Buffalo; and, among other

marked distinctions, the teats of the latter (four in number) are arranged in one transverse line. The Buffalo is a native of Africa and of India, but has been long domesticated in Italy and the other warmer parts of Europe.

The Latin *grex*, a flock, denoted, generally, any collection of beasts, or birds, that were accustomed to assemble in flocks, or herds, and hence GREGARIOUS, GREGARIOUSLY and GREGARIOUSNESS are used, when speaking of any tribe of animals that live and feed together in great numbers, in opposition to such as separate into pairs. GREGAL, for Gregarious, is no longer written. The other English compounds from this root, are always used metaphorically:—

To AGGREGATE, is to place individual things together; AGGREGATION is the act; and the whole, considered AGGREGATELY, is termed the AGGREGATE. AGGREGATIVE and AGGREGATOR are in the Dictionaries. To CONGREGATE is to assemble,—not by adding one after another to the mass, as is understood of Aggregation,—but in flocks, or numbers, as if of their own accord. This collected multitude is a CONGREGATION, which, with its adjective CONGREGATIONAL, is specifically applied to an assemblage of persons, met for the purpose of religious worship. EGREGIOUS is remarkable for some quality which completely distinguishes the individual from the rest of the flock, with which it would have been otherwise associated. The opposite, GREGARIAN, (not differing from the common herd,) may be met with in old authors. EGREGIOUSNESS is naturally understood in a bad sense. A man conducts himself EGREGIOUSLY when he does what, as we conceive, no other man would do. To SEGREGATE is to separate from the tribe, and SEGREGATION is the act, or state, of this separation: but neither these words, nor the participle SEGREGATE, select, are in general use.

The English FLOCK is synonymous with the Latin *grex*, and to flock together is the same as to Congregate. FLOCKLY, for Gregariously, is obsolete and useless. The Latin *floccus* is a tuft or small parcel of Wool,—what we call a FLOCK of Wool. A FLOCKBED is a Woollen mattress. In some counties a Lock signifies a quantity,—any collected number of articles of the same kind; and, in ordinary English, a flock of Wool is also called a Lock of Wool. A Lock of Hair is a small parcel, and the expression is generally used to designate one of the separate curls of the hairdresser,—what are called TRESSES (French *trousse*,) when they are BRAIDED, that is, woven into BRAIDS or plaits. A Lock of Hair is never called a Flock, as is the case with respect to a tuft of Wool. FLOCCULENT is having many tufts or little collected masses; and is a term, used in the chemical arts, to express those cloudy feculent assemblages which sometimes appear during certain processes for the purification of liquids.

The tuft of hair, that usually grows immediately above the hinder part of the ankle joint of a horse, is called the *FETLOCK*, probably from *foot-lock*; and the tuft at the top of his forehead, by which he is most readily caught, when unbridled, is the *FORELOCK*; hence the phrase “to take Time by the Forelock,” expressing that the surest way to gain our end is, to seize the moments as they fly.

When speaking of Cattle, the word *Flock* is particularly applied to sheep; while a collection of oxen is denominated a *HERD*. We also say “a Flock of Geese” and “a Herd of Swine.” The Latins had similar distinctions, a Flock of sheep being *grex*, and a Herd of Neat, *armentum*: from which latter term some Dictionaries have the adjectives *ARMENTAL*, or *ARMENTINE*, belonging to a Herd, and *ARMENTOSE*, abounding in cattle. A *DROVE* is equally applicable to sheep and to oxen. It is the denomination given to any multitude of these, or other, animals, when they are driven in crowds to the market.

The Saxon *heord*, or *hyrd*, was the name given to the person who tended flocks, or herds, while at pasture; and, in this sense, we still retain it in various compounds. He who tends Neat cattle is a *HERDSMAN*, or *NEATHERD*,—formerly *HERDMAN* or *HERDGROOM*, and, if a female, *HERDESS*. We have also *COW-HERD* and *SWINEHERD*, besides *Goatherd*, *Shepherd* and *Shepherdess*, formerly mentioned. Our verb *To HERD* means to take care of these several animals, while at grass, to prevent their going astray into forbidden pastures; but the Saxon *hyrdan* was to preserve, or look after, in a more general sense, and hence *hord* was any store of goods or money,—what we now call a *HOARD*, the private treasure of the *HOARDER*. The Saxon orthography was, like the present, varied with the metaphor. *Hyrdan* was to Herd, or take care of *cattle*, and *hordan* was to Hoard or keep together money, or other *chattels*. *To UNHOARD* is to empty such a store. To term any collection of human beings a *HERD* is now the language of contempt; but the Saxon *heorod* was a convent of monks, and *heord* was not only a Herd of cattle but an army. In the present times a *HORDE* is not properly applied, except to denominate a tribe of savages, or an association of banditti.

Of the birds that live in flocks, the most remarkable is the *CRANE*, *ARDEA grus* of Linnæus. It is a large migratory bird, eight or ten pounds in weight, and inhabits various parts of Europe and Asia, but seldom visits this country. The Cranes soar to an immense height and feed as well as fly in large flocks. It was in allusion to the latter circumstance that the Romans formed several compounds, from *gruis*, the Crane, which have been transferred to the English language:—

CONGRUITY is that apparent similarity between two (or more) things, actions, or ideas, which permits us to associate them together, in imagination, under one general system, (*flock*,) without any feeling of the impropriety of such an association. When we conceive that there is an inconsistency in thus conjoining them, we have the perception of INCONGRUITY: the objects are CONGRUOUS, or INCONGRUOUS, as they seem fitted, or unfitted, for being assorted together. CONGRUOUSLY and INCONGRUOUSLY are the adverbs. In different periods of our language, CONGRUENCE, CONGRUENCY and CONGRUMENT have been written for Congruity; and INCONGRUENCE, INCONGRUENCY and DISCONGRUITY for Incongruity: CONGRUENT and INCONGRUENT have also been used in place of Congruous and Incongruous, but it were needless to preserve mere synonymes.

The Crane is also markedly distinguished by the length of its straight, pointed bill,—a formation indeed, which constitutes the peculiar characteristic of the whole Heron tribe. In allusion to this, there are several instruments, used in the arts, such as bent pincers, syphons, &c. to which the workmen give the name of Cranes; but a CRANE is more generally understood to denote a particular machine for raising heavy substances, by means of a windlass, or other mechanical power. A rope, or chain, passes over the exterior end of a horizontally protruded beam, and, fixed to the weight to be raised, accomplishes the purpose by being coiled round the axle of the windlass. This description is general, and is that of the early Cranes, on which there have been numerous improvements; but the long protruded beam is the part from which it has had its name. The Romans had a machine of this kind, which they called *grus*.

The Greek *geranos*, a crane, has given the name GERANIUM to a genus of herbaceous plants, (in English CRANESBILLS,) because the germen and style of the plant resemble the head and beak of that bird. The species of this tribe are numerous, and many of them, especially the exotics, are very ornamental. The British Geraniums are the *cicutarium*, *Hemlock-leaved* CRANESBILL, which is sometimes found with white flowers; the *moschatum*, *Musk* C.; the *Robertianum*, formerly mentioned; the *lucidum*, *Shining Dovesfoot*, C.; the *molle*, *Common Dovesfoot* C.; the *pusillum* *Small-flowered Dovesfoot* C.; the *columbinum*, *Long-stalked Dovesfoot* C.; the *dissectum* *Jagged-leaved Dovesfoot* C.; and the *rotundifolium*, or *Round-leaved* CRANESBILL. These are all annuals. The perennial species are the *maritimum*, *Sea* CRANESBILL, which grows on the sea coasts; the *phæum*, *Spotted* C.; the *nodosum*, *Knotty* C.; the *sylvaticum*, *Wood* C.; the *pratense*, *Crowfoot* C.; which has blue flowers, that are sometimes double; the *pyrenaicum* *Mountain* C.; and the *sanguineum*, or *Bloody* CRANESBILL, a species which is much cultivated by

the gardeners. The Cranesbills were formerly much used in medicine, particularly as vulneraries, but are now neglected.

The VACCINIUM, a genus of shrubs, contains four species that are natives of this country. Of these the *oxycoccus* (MOSSBERRY, FENBERRY, MOORBERRY, CRANE BERRY, or, more commonly, CRANBERRY) grows in bogs, producing those large red berries, so generally purchased for the making of CRANBERRY TARTS. The *Vaccinium myrtillus*, WHORTLEBERRY, or BILLBERRY (*Blueberry*?) is abundant in woods and heaths. The berries are blueish black. The *uliginosum*, or Great BILLBERRY-BUSH, is found in moist grounds, whether low or mountainous; and the *vitis idæa*, Red WHORTLEBERRY, is frequent on heaths and in woods. The berries of all these species are eaten, either from the bush, or in preserves and jellies. The country people esteem them as valuable medicines, in dysentery and other diseases; and they are still retained in the foreign pharmacopœias.

The CRANEFLY (*TIPULA terrestris*) is that insect commonly known by the name of FATHER-LONG-LEGS. The tail of the female ends in a sharp point, with which she perforates the ground, in meadows, for the purpose of depositing her eggs. The intestines and other parts of this insect furnish many curious observations for the microscope.

The genus ARDEA is subdivided, by Gmelin, into four sections, and, along with the *Grues*, or Cranes, comprehends the Storks, Herons and Bitterns: being the whole of what is now generally denominated the Heron tribe. The *White STORK* (*Ardea ciconia*) is a general inhabitant of Europe, Asia, and Africa, but rarely seen in this country. It is a large Bird, being usually above three feet high, and has the peculiarity of sleeping upon one leg. It lives on fishes and reptiles, and is therefore held sacred in many countries. The common HERON, or HERONSHAW as it was formerly called, (*Ardea major*,) is about three feet long, and is found in almost every part of the globe. Like the Stork, it is gregarious, and lives on the same food. Its flesh was formerly held in high estimation; and, when Hawking was in fashion, the Heron afforded much amusement to the Fowler. The *FALCO Gyrfalco*, (GYRFALCON, GERFALCON or JERKIN,) had its name because it was the species of Hawk usually trained to that sport. The *Ardea garzetta*, or *Little EGRET*, a beautiful, fine-crested bird, about twelve inches long, was once plentiful, but is now rare, in Britain. The BITTERN (*stellaris*) is nearly as large as the Heron. It lives in marshes, nestling among reeds and feeding on mice, fishes and reptiles. Its flesh was once famed, but is not now sought after. It differs from the rest of its tribe in being solitary, hiding itself during the day and soaring at sunset, with great noise. It has, however, a different and croaking note,

when disturbed in its concealment, and it is to this that Goldsmith alludes, when he speaks of "the hollow-sounding BITTERN." On the continent it is migratory, but here stays throughout the whole year. The *minuta*, or *Little* BITTERN, an elegant bird, about fifteen inches long, is sometimes seen in this country. Among the foreign species of *Ardea*, the *dubia*, or *Gigantic* CRANE, a native of Bengal, is the most remarkable. It is more than seven feet high; and, according to the vulgar superstition, the souls of the Bramins enter into those birds.

The sacred IBIS, of the ancient Egyptians, is understood to have been the Stork, or some other species of *Ardea*. It was famed as the destroyer of venomous insects and serpents, for which it received divine honours, and acquired a distinguished place among the hieroglyphic emblems of that nation. The Ibis was sacred to Mercury, who, in his metamorphosis, took the form of this bird. The sphere of the Moors has the Ibis, or Stork, in the place where the Greeks depicted a man slaying a serpent,—in SERPENTARIUS. The GRUS or CRANE, which is figured on our globes, is a modern constellation.

The Latin *pascere*, to feed, was particularly applied to the feeding and tending of cattle: and from the participle *pastus* was formed *pastor*, a shepherd or herdsman. It is from this source that we have PASTURE, signifying the growing herbage, on which cattle are allowed to feed,—PASTURAGE, or Grass Lands, in contradistinction to Cornfields. To PASTURE is the verb, and PASTURABLE is fitted for grazing cattle. To DEPASTURE, for to Pasture, and DEPASCENT, Pasturing or feeding, are obsolete. A REPAST is a meal, but is generally understood as that which has been prepared for, or taken by, a person at the conclusion of some voluntary exertion. A slight Repast is a REFRESHMENT, by which he may be enabled to resume his labours *afresh*. To REPAST and REPASTURE are both written by Shakespear.

A PASTOR, in the literal acceptation of one who *herds* sheep or oxen, is seldom, if ever, written, except in poetical licence. The term has been appropriated by the Church, which styles the hearers a *flock*, under the pious care of the clerical guardian of the congregation, who is their Pastor. He is said to nourish them with spiritual food,—to be the Shepherd and Bishop of their souls. His office has been called a PASTORSHIP; and his conduct is required to be PASTORLY, or PASTORLIKE. It is no very violent stretch of the general rules of Etymology, to derive the Latin *pater*, a father, from *pastor*, a feeder. The Pastors of congregations are also termed the Spiritual *Fathers* of their flock, or adopted children. The Saxon *fedan*, to feed, is likewise to *bring up*,—to educate; and the participle *feded* is not only *fed*, or nourished, but *begotten*. The Saxon orthography of Father is *feder*. [See FOSTER.]

Whatever may be taken into the stomach of an animal, for the purpose of satisfying the cravings of hunger, or of supplying nourishment to the frame, is **FOOD**; and to administer this food, whether to ourselves or to others, is **TO FEED**. He who does so is a **FEEDER**. **FOODFUL** and **FOODLESS** might yet be used as adjectives, if wanted, but **TO FOOD**, for **to FFED** and **FOODY**, for containing Food are antiquated. Botanists speak of the Food of plants, from the belief that vegetables absorb nutriment from the earth, through the fibres of their roots. **FODDER** is straw or hay, preserved as dry Food for cattle, during the winter, or at such times as they are not turned out to grass. **TO FODDER** and **FODDERER** are common words in the vocabulary of the **COWFEEDER**. Food is a general term, and has, therefore, no plural. The several kinds of Food are **MEATS**, of which we shall afterwards have occasion to speak.

When animals are Fed for the use of the table, they are said to be **FATTED** or **FATTENED**; and the Feeder is termed a **FATTENER**, or **FATNER**: an epithet also given to such Food as is famed for **FATTENING**. A young Fed animal is a **FATLING**. The adjective **FAT** is a varied orthography of the participle *Fed*, and expresses that the animal has acquired a larger proportion of flesh than is useful for any other purpose than the demands of the butcher and the cook. **UNFED** is, *not* Fattened: **OVERFED** is seldom said but of human beings. **FAT-TISH** is approaching to **FATNESS**,—what Graziers call being “in good condition.”

FAT is an animal oil, which is fluid, or at least soft, in the living body. It is diffused throughout the cellular texture of the flesh, and lines the interior of the skin; but it is accumulated, in the greatest quantity, in the vicinity of the kidneys, and hence the epithet **FATKIDNEYED**, and other similar allusions which are made to that part of the unwieldy body of Falstaff. **FATWITTED** and **FATBRAINED**, also written by Shakespear, are merely synonymous with heavy-headed, or dull; for the brain is seldom or never found to contain any **FATTY** substance. The Fat about the kidneys of sheep and oxen becomes particularly hard after death, and is distinguished from the other Fat by the name of **SUET**, which it retains only until it is melted and purified, when it is properly termed **TALLOW**: in ordinary language, however, it is also Tallow when in the state of Suet. Tallow is purified, or what is technically called **RINED**, by chopping it into small pieces and melting it over a slow fire. When it has been thus heated for what the workman considers a sufficient time, and the scum having been carefully taken off, as it rose to the surface, the oily liquid is strained through a cloth, which retains all the impurities. The Dregs, contained in the cloth, are then put under a press, to squeeze out the remaining Tallow, and the skinny portion that is left, forms a hard oily cake, called

CRACKNEL, which is sold as food for dogs. The Tallow is then very white, and hence arises the contemptuous epithet, TALLOWFACED. To TALLOW (signifying to grease) TALLOWY and TALLOWISH belong only to Glossaries. SEBACEOUS (from the Latin *sebum*, or *sebum*, suet,) is the modern adjective; and, from the same origin, an acid which chemists have extracted, or rather formed, from this substance, is called SEBACIC ACID.

The Fatness of animal food, so much esteemed by the epicure, is transferred, by a sort of metaphor, to other substances, especially to such as possess any unctuous or greasy quality. The Fatness, or FATTINESS, of the soil expresses its value to the farmer; and "to live upon the Fat of the land" is an ordinary phrase for those enjoyments that riches are able to bestow. To BATTEN is a varied orthography of to Fatten, and had at one time the same general usage, but it is now seldom written except as a poetical synonyme.

The opposite of Fat is LEAN, (Saxon *læne*, or *hlæne*, and German *klein*, thin, or slender); and, when denoting the highest degree of LEANNESS, it is well expressed by the common saying, that "there is nothing but skin and bone." The word is nevertheless applied even to a fed animal. The Lean part of Beef, or Mutton, is the fleshy portion, situated beneath the layer of Fat which separates it from the skin. This Lean, however, is very different from that of an ill-fed animal; for the little bits of Fat, that are distributed throughout the whole substance of the meat, give it the juiciness and flavour which are so highly prized by the lovers of good-eating.

MEAGER and MEAGERNESS (Latin *macer*) are often confounded with Lean and Leanness; but the former are species of the latter, indicating that waste of flesh which has been occasioned by hunger or disease, whereas Leanness may be constitutional and perfectly consistent with health. To MACERATE (Latin *macerare*) is to steep or soak in water, for the purpose of dissolving and melting away the soft parts of the substance that undergoes the MACERATION; and it is to this chemical process that the use of the term is now confined. To EMACIATE and EMACIATION (formerly EMACERATE and EMACERATION) are in possession of the metaphorical application, and express the attenuation of the animal frame, whether arising from disease, or any other cause.

When speaking of NURSE, we referred to the words To NOURISH, To NURTURE, &c. All these kindred terms are referable to the French *Nourrir*, or the Latin *nutrire*, to suckle, or feed, young: the other applications are secondary and derivative. To NOURISH is to supply with food; To NURTURE (sometimes used as a substantive) is to bring up, to educate: this is the modern distinction, but it has not been always attended to. NOURISHMENT and NUTRIMENT, which it would be difficult to distinguish, differ from food, in directing

us to the object for which the food is given. To Feed alludes to no particular purpose; To Nourish is to support and continue life, by supplying the ordinary or accidental waste of the frame. NUTRITION, or NUTRICATION, and NUTRITURE express the action and effect. NUTRIMENTAL and NUTRITIOUS are adjectives, that denote the NUTRITIVE quality of the food that is proposed to be administered. NOURISHABLE is capable of being Nourished. NOURISHER, as well as NURSER, may be occasionally required in the language; but to NOURSLE, To NUSTLE and To NUZZLE, signifying To Nurse; NOURITURE for Nurture; NOURICE for Nurse and NOURSLING for Nursling, are old spellings, that have been gleaned from Glossaries.

ALIMENT (Latin *alere*, to nourish) is equivalent, in its origin, to Nourishment, but is now more particularly employed in the languages of Medicine and Law. ALIMENTS is synonymous with the nearly obsolete term Meats, but Nourishment has no plural. ALIMENTARY is the adjective, for which some have written ALIMENTAL and added the adverb ALIMENTALLY. ALIMENTARINESS and ALIMENTATION are also in the Dictionaries, to express the state of being Nourished. A periodical payment, destined by law solely for the maintenance of the person receiving it, is an ALIMONY, and may be termed ALIMONIOUS. It is sometimes, especially by Scotch lawyers, called an ALIMENT, and the person is said to be ALIMENTED. ALITURE, for Nourishment, is in complete desuetude.

The Scripture informs us that agriculture and the feeding of flocks were coeval with each other and with the creation of man,—that, of the children of the first pair, one was a keeper of sheep and another a tiller of the ground. Nevertheless, there are self-styled philosophers who love to speculate, unfettered, concerning the beginning of the world and the aborigines of the human race. These, reasoning no doubt from the known variety in the modes of life and means of subsistence of the different nations which at present inhabit the globe, have generally agreed, that man was originally a savage, feeding on the fruits that grew spontaneously, or on the flesh of those animals which, by strength or cunning, he was able to destroy. Such, still, are many of the native American tribes:—They are hunters. The second stage is supposed to have commenced when men learned to tame some of the animals which they formerly chased, and fed them for the purpose of living upon their flesh and making garments of their skins. The feeding of flocks and herds was necessarily a wandering life and required an extensive country. This is the PASTORAL state; and a people of shepherds are termed NOMADES, from the Greek *nome*, pasture: such, in a great degree, are many of the Tartar tribes. The

last stage is a combination of the Pastoral state with that of agriculture. Nations became more stationary.—Lands were ploughed and cities built; and the people were gradually introduced into the possession of all the blessings and all the curses of civilized society.

The simple manners and calm enjoyments of rural life have always presented, to the moralist, a striking contrast to the vice and misery of crowded cities and the everlasting turmoil of the busy haunts of men. Much of this contrast really exists, especially in countries where commerce is unknown; but imagination has come in aid of the real distinction, and the Golden Age of the poets has ever been an age of shepherds who fed their flocks in luxuriant meadows and played, on their reeds, to the listening divinities of the woods, or sung the charms of their mistresses, seated under the shade of a spreading beech, or on the banks of a murmuring stream. The narratives, songs and dramas, which are supposed to have been recited, sung, or acted by shepherds, are PASTORALS. They are necessarily confined to few objects and few incidents; and hence PASTORAL Poetry is the simplest, but at the same time the most difficult, species of fictitious composition.

The ancient Pastorals were either Dialogues or Monologues. A MONOLOGUE (Greek *monos*, alone, and *logos*, a speech) is a poetical piece, where there is only a single speaker,—what, in a Drama, would be called a Soliloquy. An IDYL, IDYLLION, or IDYLLIUM, (Greek diminutive, from *eidos*, an image, or representation,) is, strictly speaking, a short Pastoral, of the narrative or descriptive kind. An ECLOGUE, also Greek, is literally a chosen or picked discourse, and was originally the same as the Idyl, there being no difference in kind between the Idyls of Theocritus and the Eclogues of Virgil: but, in modern usage, they are shepherds only who converse in the Eclogue, while, in the Idyl, although the subject must be rural, there is no necessity to introduce a rustic speaker.

Pastorals are also called BUCOLICS, and Pastoral poetry is BUCOLIC poetry. The word is from the Greek *bous*, an Ox, and *kolon*, food, from which was derived *bouskolos*, a Herdsman, in opposition to one who tended sheep, or goats. Taste often differs, unaccountably, with the age and country. Our ideas of Pastoral life are associated with the sheep. The Goat can scarcely appear in a poem the characteristic of which is innocent simplicity; and both the ox and his owner are too apt to remind us of rudeness and vulgarity. It was otherwise with the Greeks and Romans. Oxen were, with them, the noblest of domestic animals. They shared, with men, the praise-worthy labours of

agriculture; and, crowned with garlands, they had the honour of being sacrificed to the superior gods. The Bull appeared in the heavens, and announced, to the people, the opening of another year:

“ *Candidus auratis aperit cum cornibus annum*

“ TAURUS.”

The equinoctial points, that is, the places of the sun, in the heavens, at the two times of the year when the length of the day is equal to that of the night, are found to retrograde from age to age; so that, were we at liberty to suppose that the Earth has had so long a duration, the place of the Sun, at the vernal equinox, must have passed through all the signs of the Zodiac. About three hundred years before the Christian Era, it was in the first degree of ARIES, the RAM, and before then it was in TAURUS, the BULL. The name, however, is often preserved when the place is changed, for we yet say that the Sun enters Aries on the twenty-first of March, whereas he is only in the first degree of PISCES, the FISHES. The commencement of the year has been fixed at the vernal equinox by various nations. It has always been a season of festivity, and, hence, at different periods of time, the Bull or Calf, as well as the Sheep or Lamb, have been the hieroglyphic emblems of the spring among the learned few, and have received divine honours from the ignorant multitude. The sacred APIS of the Egyptians was represented in the temples, under the similitude of a Bull; and the same idolatrous worship was paid to the GOLDEN CALF of the Wilderness.

The Bull plays a splendid part in the Greek mythology. It was under this form that Jupiter carried Europa into Crete, and thereby gave the name of EUROPE to one of the quarters of the Earth. The unnatural passion of Pasiphaë, the wife of Minos, produced the MINOTAUR, a monster, half Bull half man, which was confined in the Cretan LABYRINTH. This Labyrinth was a subterraneous passage, hewn out of a rock, with so many intricate turnings that those who entered lost their way and became the prey of the monster. The Minotaur was slain by Theseus, who was enabled to explore the windings and return in safety through the LABYRINTHIAN passages, by means of a clue of thread, given to him by Ariadne the daughter of Minos: and to this clue allusion is frequently made, when speaking of metaphorical involvements and perplexities. Theseus proved ungrateful and abandoned Ariadne, in the island of Naxos, where she was consoled by Bacchus, who presented her with a Golden Crown inlaid with precious stones. This is THE CROWN (*CORONA borealis*) which appears among the northern Constellations.

It contains nine principal Stars, disposed in a semicircular form. The *Southern Crown* (*CORONA australis*) is a similar circle of stars, in the southern hemisphere, and has been sometimes called *IXION'S WHEEL*.

The constellation *Taurus* contains groups of Stars which are separately noticed. The *PLEIADES*, or *SEVEN STARS* (Greek *pleion*, a multitude) are a cluster concerning which various fables are narrated. The most generally received is, that they are the daughters of Atlas, and hence they are often called the *ATLANTIDES*. There are only six of this group that are visible to the naked eye, and the ancients had a tale about the disappearance of one of the seven. Atlas, who is fabled to have borne the heavens on his shoulders, was, on account of his inhospitality to Persius, transformed into a mountain in Africa, which still bears his name. Extraordinary strength has therefore been termed *ATLANTEAN*. Atlas was the son of Neptune, whom he succeeded in the government of *ATLANTIS*, an island in the Western Ocean; and hence that sea, which divides America from Europe and Africa, is called the *ATLANTIC OCEAN*, or simply the *ATLANTIC*. Atlas and his successors are said, by Plato, to have reigned, in that island, for nine thousand years; and the learned, of latter times, have disputed concerning its existence. A collection of maps of the different parts of the world is called an *ATLAS*.

Some, seeing Atlas in the heavens, have given that name to the North Pole-star, as being the pivot on which all the other constellations seem to roll round. Others have referred him to *BOOTES*, the *HERDSMAN*. The Greek *bootes* is literally an Ox-driver; and the seven well-known Stars, in the back and tail of the *GREAT BEAR*, (*URSA major*), have had the several names of *DAVID'S CHARIOT*, *CHARLES'S WAIN* and the *PLOUGH*, from the idea that Bootes, who stands behind them, is driving them in their continued circuit round the Pole. A bright star, of the first magnitude, in this constellation, is *ARCTURUS*.

The *HYADES* are five Stars in the forehead of the Bull. These have also been called daughters of Atlas, but they are more generally believed to have been Nymphs of Dodona, Daughters of the Ocean and Nurses of Bacchus. Their name has been variously traced. The Greek *hyein* signifies to rain, and Virgil speaks of "the rainy Hyades." One of the Stars, in this group, remarkable for its magnitude and red-coloured splendour, has the Arabic name *ALDEBARAN*, or the *BULL'S EYE*. Those who count seven Stars in the Hyades include the two at the lower part of the horns.

ARIES, the Ram of the heavens, has always been considered as the identical animal which carried Phryxus and his sister Helle across the *HELLESPONT*, a

narrow strait between the *Ægean* sea and the sea of *Marmora*. Helle was lost in the passage and from hence, with the Latin *pontus*, a sea, the name of the strait is said to be compounded. When Phryxus arrived at Colchis, he sacrificed the Ram to Jupiter, or, as some say, to Mars. The animal was translated to the sky, but his *GOLDEN FLEECE* was left on Earth, guarded by a Dragon. The successful expedition of Jason and his companions, (the *ARGONAUTS*,) for the recovery of this Fleece, is the subject of several ancient poems called *ARGONAUTICS*, and is one of the most entertaining of the mythological tales. The *SHIP* (*ARGO*,) with the brilliant star *CANOPUS* shining on its rudder, is among the Southern constellations. It has also been called *NOAH'S ARK*.

In all ages, the time of the *VERNAL EQUINOX*, or *passage* of the Sun from the lower to the higher signs, has been held as a period of rejoicing. The length of the days then begins to exceed that of the nights;—the light has gained the victory over darkness, and nature resumes the green mantle of Spring. The feast of the Lamb had been established in Egypt, from the most remote antiquity, and it was at this period that the Israelites sacrificed a Lamb, on the eve of their departure from bondage. The feast of the *PASSEVER* was annually celebrated by a similar sacrifice, and even at the present day, the Jews, though they eat unleavened bread, dipped in bitter herbs in solemn sadness, because they are aliens in a foreign land, present at table a piece of a bone as an emblem of the Lamb which was sacrificed at the Temple when they lived in Jerusalem. The *Passever*, or *PASCHAL* feast of the Jews (Greek *pascha*, from the Hebrew *pasch*, to pass or leap over) is held on the day of the first full moon after the vernal equinox; and the Christian *EASTER* or *PASCH*, is now fixed to the Sunday immediately after that full moon. It was not thus, however, in the earlier periods of the church; for the anniversary of the Resurrection of Christ was then held on the twenty-fifth of March, the very day of the Pagan Equinox, as the twenty-fifth of December was accounted the day of the winter solstice. Although the rites of Paganism were abolished, the symbolical language remained: the sacrifice of Jesus is spoken of as that of “the Lamb of God which taketh away the sins of the world.” The *AGNUS DEI* (*Lamb of God*) of the Catholics, consecrated by the Pope and carried in procession, at Easter, by the Priests, is a cake of wax, having the impression of a Lamb surmounted by a cross. We know not the present estimated value of those emblems, but they were formerly manufactured in great numbers and sold to the multitude, for the purpose of curing diseases and of casting out devils.

The *HILARIA* of the Greeks and Romans were also celebrated on the twenty-fifth of March, in honour of the exaltation of the God *Atys*. The eve was

spent in sorrow, but was succeeded by two or three days of unbounded festivity. There were other feasts likewise termed Hilaria. It is hence that we have HILARITY for mirthful enjoyment, and To EXHILARATE (with its substantive EXHILARATION) signifying to raise the spirits to a high pitch of pleasure. Though the twenty-fifth of March is no longer appropriated to Easter, it is still kept as a festival, in the Lutheran as well as in the Romish church, by the name of "THE ANNUNCIATION;" being the anniversary of the day on which the angel Gabriel *announced*, to the blessed Virgin, the incarnation of Christ, who was born exactly nine months after. In common language, this is called LADY-DAY, and is one of the quarterly terms.

Etymologists have agreed that the word Easter is older than Christianity, and have told us that it was the name of a Saxon Goddess. The fact is, it merely signifies the *Rising*, and was thus applied to designate the *passing* of the Sun to the upper part of the heavens. EAST, the quarter in which the Sun *arises* upon the earth, is a kindred word, of which EASTERN is the adjective and EASTERLY and EASTWARD are the adverbs. Strictly speaking, the East is that point of the horizon in which the Sun rises when in the Equinox, but in ordinary language it is less determinate. STERLING, an epithet added to English coin to denote that it is of the legal standard, without additional alloy, was once *Esterling*, and originally expressed money of the quality that was coined in the time of the Heptarchy, by the EASTERLINGS, or East Saxons; in the same manner that the French call their livres "*tournois*," because, at a certain period, it distinguished the money manufactured at Tours from that coined at Paris which was of higher value. If there ever was a Goddess of the name of Easter, she must have been the same as the AURORA of the Romans,—the divinity of the dawn—who acquired her designation from the golden tints that accompany the rising Sun; and, in reference to which the STREAMERS, NORTHERN LIGHTS, or PRETTY DANCERS,—those rainbow-coloured night clouds that occasionally flicker in the Northern sky,—have been called the AURORA *Borealis*.

The name of the Eastern point of the compass is associated with the morning Sun in many, if not in all, languages. The Latin *oriens*, the East, is from the verb *oriri*, to rise, as the Sun does above the horizon; and THE LEVANT, a general name for the coasts and islands in the Eastern part of the Mediterranean Sea, is so called because, in relation to France, those places lie towards *le soleil levant*,—the rising sun. The Germans call it *Morgenland*; their word *Morgen*, morning, also signifying the East. LEVANTINE is belonging to the Levant. ORIENTAL, or contractedly ORIENT, is Eastern, but properly refers to an Eastern country, different from and more distant than The Levant, which has

its own specific designation. The Orient, used simply, is the East, but the substantive *place*, or *country*, is always understood; for the abstract idea of East, as a point of the compass, can never be expressed by the word Orient. We may "walk towards the East or Eastward," and one place may be said "to lie to the East of another," but, in these and such like cases, Orient would be inadmissible. An ORIENTALIST is a person who, if not a native, is at least well acquainted with the language and customs of the Oriental nations. An ORIENTALISM is an Eastern idiom, and ORIENTALITY (which can seldom be required) is printed in the Dictionaries. YEAST is the Saxon *gest*, from *jest*, East, and denotes a substance that will ferment beer, bread, &c., in the same kind of derivation that the French *levain*, LEAVEN, is from *lever*, to raise: but these, along with many other kindred words, will come again under our observation.

The WEST, or the point of the compass opposite to the East, is denominated from the *setting* Sun. The Latin *occidere* was to fall down, to set, and, metaphorically, to be wasted or destroyed,—to droop or die; and its participle, *occidens*, was used, as a substantive, to denote the WESTERN quarter of the heavens. From this source we have OCCIDENT and OCCIDENTAL, to which the same observations may be relatively applied that were made concerning Orient and Oriental. OCCIDUOUS, for Western, is in the Dictionaries, but we know not why. WESTWARD and WESTWARDLY are towards the West. To WEST, or To WESTER, meaning to move Westward, are old sea terms. The German *Abend*, (evening,) also signifies West, and *Die Abendlander* are the Western regions.

To WEST, in the sense of to decline, or set, like the Sun and Stars, may be found in old English authors; and the Saxon *westan*, as the Latin *occidere*, was to destroy,—literally to spill on the ground. To WASTE is the modern English verb, which, being either active or neuter, is to spoil or render useless, and, also to diminish or wear away by degrees,—to decline in health or in power. WASTE is destruction, the effect of WASTEFULNESS which is useless prodigality. WASTEFUL and WASTEFULLY are the adjective and adverb. He who Wastes is a WASTER,—a squanderer, for no purpose, of what he ought to preserve; and, when he throws away what has been accumulated by industry, he is a WASTETHRIFT, or, in more modern language, a spendthrift. UNWASTED is preserved entire, and UNWASTING is losing nothing of strength or of size.

A track of country, or, figuratively, any possession in which every thing is felled or levelled with the ground, is a WASTE, and hence WASTENESS is, in one view, equivalent to desolation. WASTE-LANDS are usually understood as

synonymous with Uncultivated Grounds ; but there is a distinction in their origin, because nothing can properly be termed Waste that has not been deteriorated. The Latin *vastare* is merely a different orthography of To Waste. It was also written *devastare*, from which we have DEVASTATION, the action of laying Waste, and also To DEVASTATE, which is synonymous with ‘*To lay Waste* ;’ the word *lay* being in this case equivalent to the Latin preposition *de* ; as if we should say, ‘*To lay down*,’ or level with the earth. To DEVAST, for to Devastate, is an irregular formation. VASTATION for Waste is in desuetude.

The Latin participle *vastus* is not only WASTE, in the sense of desolate, but enormous in quantity or dimensions,—as if there were a *useless Waste* of the number, or of the extent, of what we speak. The English VAST has retained the same meaning : for we say “a Vast army,” “a Vast country,” &c. always meaning that the thing spoken of is prodigally out of ordinary bounds. The adverb VASTLY is equally applicable to the diminution and to the increase of size or quantity ; for we may say “Vastly little” and “Vastly few” as well as “Vastly great” and “Vastly numerous.” VASTNESS, however, always denotes largeness : VASTIDITY is not now in use, although this word and VASTY for Vast have both the authority of Shakespear. Vast, when used substantively, is a prodigiously large extent, in which sense the word Waste is also occasionally written.

The Latin *vellus*, a skin, which, in its secondary acceptation of wool, has led us into the preceding discussions concerning Flocks and Herds, was also written *villus* ; and, with that orthography, it not only denoted the wool of the sheep but the HAIR of any other animal. From *villosus*, HAIRY, or having much Hair, Naturalists have formed the English adjective VILLOUS, to express the HAIRINESS of the skin of a beast, and also the corresponding fibrous covering which grows upon the surface of certain plants. It differs from Lanuginous, (another scientific term) as Hair does from wool, by denoting a greater rigidity in the fibres.

Hair (Saxon *hær*) as a general name has no plural ; but when we distinguish the fibres, individually, we call them HAIRS. HAIRNEEDLES, or HAIRPINS, are pieces of wire, either straight or turned round like the prongs of a fork, which were formerly used by Hairdressers for the purpose of forming and preserving the curls on the Hair of the head, or on a periwig. A HAIRBREADTH, as a measure, has been generally estimated at the forty-eighth part of an inch, but in ordinary language it designates any immeasurably small distance,—and hence the phrase, “a Hairbreadth escape,” specifying that there had been a contiguity

with danger. A SNOD (*knot?*) SNOOD, HAIRLACE, or HEADLACE, is a Ribbon which country girls tie round their heads, to confine the flowing of the Hair. HAIRLESS is without Hair, whether in consequence of shaving or of natural baldness.

The botanical genus AIRA, HAIRGRASS, contains eight species that are natives of this country. The *aquatica*, *Water* HAIRGRASS, grows on the margins of ponds and in wet meadows, having a long running stalk and purplish sweet-tasted flowers. The *flexuosa*, *Waved Mountain* HAIRGRASS, grows on heaths and barren pastures. The *cespitosa*, *Turfy* HAIRGRASS, is found in woods and moist meadows, with a trailing stalk about a yard long. This grass is very coarse, and, on that account, has the vulgar names, HASSOCKS, ROUGHCAPS and BULLSFACES. The *cristata* is the *Crested*, the *laevigata*, the *Smooth-sheathed* and the *canescens* is the *Grey* HAIRGRASS: these are all perennials. The *præcox*, *Early* HAIRGRASS, an inhabitant of marshes, and the *caryophyllæa*, *Silver* HAIRGRASS, which grows on sandy soils, are annuals.

Several species of Ferns, particularly of the genus ASPLENIUM, have the common name of MAIDENHAIR. The *White* Maidenhair, or Wall Rue, has been already mentioned. The infusion of the leaves of the *Common* MAIDENHAIR, ASPLENIUM *trichomanoides* is still medical in country situations. The *marinum*, or SEA FERN, is *Sea* MAIDENHAIR; the *viridis* is *Green* MAIDENHAIR, and the *adiantum nigrum* is *Black* MAIDENHAIR. But the *True* MAIDENHAIR is another species of Fern, the ADIANTUM *capillus-veneris*, which was long famed, throughout Europe, for its pectoral virtues, and still retains its place in some of the foreign Pharmacopœias. The plant is extremely succulent; and a syrup, made from its juice, flavoured with Orange-flower Water, is imported from France (or imitated at home) and has the name of CAPILLAIRE. The Botanists of the seventeenth century believed that the juice of Ferns strengthened and improved the human hair, and, on that account, this order of plants was then called CAPILLARES, by a derivation which we shall presently explain.

The Latin *pilus*, hair, may have been derived from *pellis*, a skin, in the same manner as *villus* is from *vellus*. The verb *pilare* is to peel, or *pull* off the hair; and *depilare*, by adding the preposition, merely refers us to the object so *despoiled*. PILE, (French *poil*,) signifying the hair or nap on the surface of woollen cloth, has been already mentioned; and in old authors, we often meet with PILOUS for hairy, PILOSITY, for hairiness, and DEPILOUS, for bald. To DEPILATE, to take the hair completely from the skin, DEPILATORY, for the quality of that which does so, and DEPILATION, the action, are among the technical terms yet in use.

The Latin *capillus*, hair, is generally supposed to be a contracted compound of *pilus* and *caput*, the head. As a collective noun, it was limited to man, and was equivalent to what we call "a head of hair." In scientific language, whatever shoots out long fibres, similar to hairs, is termed CAPILLACEOUS; and the fibres themselves, such as the stamina of flowers, or the minute ramifications of blood-vessels, are CAPILLAMENTS. Some have called them CAPILLATIONS, but neither of the words is much in use. The adjective CAPILLARY, like to a hair, is more generally written. A hair is a tube, the hollow of which, when growing, is filled, at the root, with a soft pulp, and towards the point with a dry pith, forming a series of air-cells. It is on this account that a pipe with an extremely small bore is termed a CAPILLARY TUBE. If an open Capillary glass-tube have one of its ends inserted in a vessel of water, the liquid will be seen to rise, in the tube, to a greater height than the surface of that which surrounds it. The extent of elevation is in an inverse ratio of the diameter of the bore, and takes place, though in a less degree, with several kinds of fluids besides water. The Cause of this ascent has not been, hitherto, undisputedly assigned, but philosophers have agreed in calling it CAPILLARY ATTRACTION; and the multitude are contented to believe that this abstract name is the *cause*, not only of what we now speak, but of many other inexplicable phenomena. The absorption and rising of liquids in cotton threads, or in the pith of a rush, as is seen in the wick of a lamp; the ascent of the sap in trees; the cohesion produced by the soldering of metals, &c. are all satisfactorily accounted for by the two words, "Capillary Attraction."

The Latin *coma*, likewise, signified hair generally, but was never employed, as *capillus*, to express an individual fibre. In metaphorical usage, it denoted any collection of filaments which might be imagined to resemble a bunch of long hair, such as that on the head of a man or on the tail of an animal. To COMB (Latin *comere*) is to dress the lock, or bunch, so as the several hairs may be separated and smoothed in one direction. When this is not done, the hair is UNCOMBED. The instrument by which hair, or wool, is Combed, by the COMBER, is a COMB. It is a thin plate of ivory, tortoise-shell, horn, or other convenient substance, cut, by means of a saw, into an equable row of needle-shaped spikes, called TEETH, that are more or less fine and closely set, according to the fashion, or to other circumstances by which the COMBMAKER must be directed. A COMB-BRUSH is made of strong bristles and used to cleanse the interstices of the small-toothed Combs. The Latin *pecten* is a Comb, and, hence PECTINAL, PECTINATED and PECTINATION have been found in old authors and inserted in the Dictionaries. Were we to make use of these words, they

would be equivalent to Comblike, Combed and Combing ; but they are Latin rather than English.

The fleshy crest of a Cock, of which he is supposed to be proud, has been called his COMB, in consequence of its place of growth and notched shape ; and a man who is obviously vain of his dress, or of some useless ornament which he possesses, or imagines himself to possess, is termed a COXCOMB : formerly written COCKSCOMB. The adjective and adverb, COXCOMICAL and COXCOMBLY, are nearly out of use, having been superseded by Foppish and Foppishly. COXCOMBRY may be written for the substantive.

Among plants, the RHINANTHUS *crista-galli*, an annual, common in meadows, is YELLOW RATTLE, or COCKSCOMB. Two perennial species of PEDICULARIS, LOUSEWORT, (the *palustris* Marsh LOUSEWORT, or Marsh RED RATTLE, and the *sylvatica*, Common RED RATTLE,) have also been called Cockscombs. The general appellation, Rattle, is given to these plants, because the ripe seeds are loose and *rattle* in their capsules.

The Cockscombs of the gardeners belong to the genus CELOSIA, and are natives of warm countries. They are reared in hotbeds and, when planted out in pots, are highly ornamental. The *cristata*, an annual species of which there are many beautiful varieties, is much cultivated, and, besides the well-known name of Cockscomb, is also called *Crested* AMARANTH. The genera CELOSIA and AMARANTHUS, though occupying different classes in the sexual system are so similar in appearance, that they are placed under the same Order (AMARANTHI) in the arrangement of Jussieu. The Amaranths of Linnæus (otherwise called FLOWER-GENTLES) are all foreign annuals, but some of them thrive in the open air, and are as well known in English gardens as if they were natives. The *hypochondriacus* is called PRINCE'S FEATHER, on account of the erect and forked shape of its long spikes of purple flowers. The *caudatus* has also long spikes, but, being pendulous and generally trailing on the ground, the plant has the name of LOVE-LIES-BLEEDING. The *Tree* AMARANTH, which with sufficient care may be reared to the height of seven or eight feet, is, nevertheless, believed to be a variety of the *caudatus*. Amaranth is of Greek derivation. The name of the plant in that language (*amarantos*) signifies *unfading*, and was given on account of the permanent colour of its purple flowers, which, when dried, will retain their beauty for many years. AMARANTHINE is, therefore, a favourite epithet with the poets, when, in the enthusiasm of song, they twine their never-fading garlands, or weave their bowers of immortal bliss.

Those BLAZING STARS—which suddenly appear in the heavens, moving like a planet, with great rapidity,—brightening as they approach towards the sun, and growing fainter as they recede, until they disappear, as if penetrating the immensity of space,—are called COMETS. The greater number are accompanied with a transparent train of light, in one end of which the body of the Comet, (termed the NUCLEUS) is discernible, usually like a white-coloured star. “When the Comet is eastward of the sun and moves from it, it is said to be *Bearded*, because the light precedes in manner of a beard. When the Comet is westward of the sun and sets after it, it is said to be *Tailed*, because the train follows it in the manner of a tail. Lastly, when the Comet and the sun are diametrically opposite, (the earth being between them,) the train is hid behind the body of the Comet, excepting a little that appears around it in form of a border of Hair, or *Coma*, it is called *Hairy*; and from hence the name is derived.” Comets were, at one time, supposed to move in parabolic lines, in which they could never return; but the courses of many of them have recently been calculated, on the principle that they revolve in elliptic orbits of great eccentricity. What belongs to COMETS is COMETARY, for which old authors have COMETIC. COMETLIKE is resembling a Comet; and could the theory and description of Comets be reduced into an acknowledged system, it might be called COMETOGRAPHY. A machine for exhibiting the eccentric motion of Comets is a COMETARIUM.

COMA BERENICES, BERENICE’S HAIR, is a northern constellation, placed between the Lion’s Tail and Bootes. The constellation is comparatively modern, but, nevertheless, is not without its legend: About two hundred and fifty years before the Christian Era, the Egyptian subjects of Ptolemy Euergetes having revolted, his queen, Berenice, made a vow to consecrate her hair to the gods, should her husband return in safety from his expedition against the rebels. She kept her vow, but the hair was lost through the negligence of the priests; and, to console her, Conon, the Mathematician, transported the beauteous locks into the heavens.

The Latin *crinis* also signified Hair; and the Dictionaries have CRINITE, hairlike; CRINIGEROUS, covered with hair; CRINOSE, hairy, and CRINOSITY, hairiness: words which, if they were ever in use, have been long forgotten.

The French plural noun *cheveux* (*chef*?) denotes the hair of the human head, of which *cheveu* is a single hair. *Descheveler* is to put the hair into confusion, and the English To DISHEVEL has the same signification. The French adjective *chauve* is bald, and must have been, originally, a participle from an old

word equivalent to our verb To SHAVE, which is to cut off the hair close to the skin, as with a razor, and, metaphorically, to pare or scrape off the surface of any substance. The thin slices, thus taken off, are SHAVINGS; and he who Shaves, whatever the thing SHAVED may be, is a SHAVER. UNSHAVED, or UNSHAVEN, characterizes something which, though it requires it, has not yet undergone the operation of Shaving. A SHAVELING may denote a young man when he first submits his beard to the barber; but, in the early times of protestantism, it was a term of reproach applied to Monks and Friars, whose heads were always shaved. To Shave, in low language, is to strip a person of his property by unfair means.

EQUISETUM (literally HORSEHAIR) is the name of a genus of Ferns, generally called HORSETAILS. The *sylvaticum* is *Wood HORSETAIL*: the *arvense* is the common or *Corn HORSETAIL*, and was once medical: the *palustre* is *Marsh HORSETAIL*, or *Paddock-PIPES*; the *limosum*, which grows in ditches, is three feet high and distinguished by a black terminal spike; and the *fluviatile*, (*Great River HORSETAIL*), the largest of the British species, is said to have been eaten by the Romans. The *hyemale* or *Rough Horsetail*, the stalks of which are evergreen and generally without branches, is so hard and rough on its surface, that it is employed in the polishing of wood and even of metals, on which account it is called SHAVEGRASS. It has also the name of DUTCH RUSHES, because, though it grows in this country, it is generally imported from Holland. A smaller species of Equisetum (*variegatum*), having similar properties with the preceding, grows on sandy shores, and is the only other native of this country.

The hair on the face is distinguished, in name as well as in situation, from that of the head. The rows that fringe the eyelids are denominated the EYELASHES; from the verb to lash, which, in its origin, is merely to fall or strike together. The Scotch call them EYEWINKERS, from To WINK, the naturally-repeated involuntary action of rapidly shutting and opening the eyelids. To TWINKLE, as the fixed stars appear to do, is a similar vibratory motion, by which the light is successively seen and intercepted. The TWINKLE, or, rather, the TWINKLING of an eye, denotes an imperceptible instant of time. The Latin *cilia* also signified the Eyelashes, being connected with *cillere*, to twinkle, and *supercilia* were those two arched rows of hair immediately above the eyelids,—the EYEBROWS. The lifting up of the Eyebrows was considered, by the ancients, as an indication of pride; and hence the Latin *supercilium*, in English, SUPERCILIOUSNESS, is the name for vainglory and contempt of inferiors. Su-

PERCILIOUS and SUPERCILIOUSLY are the adjective and adverb. It is the muscular contraction of the Eyebrows which constitutes a FROWN, from the old English FROUNCE, (French *froncer*) a plait, or wrinkle. To FROWN, or knit the brows, is an expression of displeasure and has the adverb FROWNINGLY.

The hair on the chin and upper lip of a man is his BEARD, a Saxon word of which we know no marked etymon. BEARDED is having a Beard, and BEARDLESS is being naturally without that mark of manhood. This is the case with women and boys, and hence Beardless is often a term of reproach. When it was the custom to allow the Beard to grow, to take hold of it, or to pull a person by the Beard, or "To BEARD him," was to insult him in the grossest manner; and the term has still the same metaphorical meaning. Certain animals, such as goats, have tufts of hair on their under jaw, which are called Beards; and the bristles that grow upon the flowers and other parts of plants have the same name: the awns of wheat, barley and other grasses are particularly so designated.

When the Beard on the upper lip is left unshaven, and is shaded in the middle, the divided tufts, (which foreigners sometimes curl, as it appears to us, in a fantastic manner,) are termed MUSTACHES, or MUSTACHIOS. The former orthography is in imitation of the French, and the latter of the Italian, but the term, in either case, is derived from the Greek. Hair left on each side of the mouth, in a ridge towards the ear, has the name of WHISKERS, from the old English WHISK, a brush, or small besom. To WHISK is to make a circular eddy in a tub, or other vessel, of liquor, to produce a more intimate mixture between two fluids, to break the tenacity of such as are glutinous, or for any other purpose. The implement, by which this WHISKING is usually performed, is either a brush with a handle, or a bundle of small twigs. He who wears Whiskers is said to be WHISKERED; and the same appellation (Whiskered) is applied to Cats and other animals that have long bristles at their muzzles, whether such bristles grow in the manner of Mustaches or of Whiskers, because we have no other epithet.

The Latin *barba*, a beard, has provided the English language with a few derivatives. The iron head of an arrow is furnished with two short bristle-like spikes, which lie in the opposite direction of its point, and prevent the weapon from being easily withdrawn after it has inflicted a wound. Those spikes (to which the Germans give the appropriate designation, *Widerhaken*, counter-hook,) are its BARBS; and the same name, Barb, is given to the similar spike of a Fish-hook, or other sharp-pointed instrument. The instru-

ment itself is said to be BARBED or BARBATED, and sometimes, BEARDED ; but a single Barb cannot, properly, be called a Beard, the latter word having a collective signification. In old language, BARBE, or BARDE, was an armour of leather, studded with iron pikes, which covered the neck, shoulders and breast of a warhorse. Watchtowers, or other outworks, which jutted forward to cover and protect the entrance of ancient fortresses, were called BARBACANS, or BARBICANS, because they presented a *Barbe* of defence against the enemy.

A BARBER is, properly, one who shaves Beards ; but this art and that of the HAIRDRESSER, who cuts, curls and dresses the hair of the head, are usually united in the same person. He also, for the most part, exercises the trade of a PERUKEMAKER ; otherwise written PERIWIGMAKER, or, more simply, WIGMAKER. The word PERUKE, (French *perruque*,) PERIWIG, or WIG, of which the derivation is undetermined, was once the general denomination for "a head of hair," but is now limited to express a Caul of *false* hair, which is worn on the head from vanity, or to hide baldness. The invention of these hairy scalps is not of very ancient date, and, for a time, they were termed *false* Perukes. To PERUKE, or To PERIWIG, appears sometimes as a verb. Ever since the imposition of the Licence-duty on the wearing of HAIRPOWDER, (powdered starch,) the trade of the Hairdresser has been almost totally destroyed ; and the Periwigs, following the fashion of the shortpolled natural hair (CROPS) are now shorn of the enormous toupees, long tails and multitudinous ringlets which formerly graced the head of the beaux and belles of this country. We well remember the reverential awe with which, in the days of our youth, we surveyed the snow-coloured FULL-BOTTOMED WIG, with its ten-storied curls, that was wont to shade the face and pillow the shoulders of the learned village Divine. Those have departed ; but our courts of Justice have laudably rescued some similar relics of a former age, from the dusty pegs of the antiquarians, to assist the eloquence of the barristers and to add to the gravity of the judges.

The dignity of a Barber, however, had previously suffered a deeper degradation. Among our ancestors, the Chemists were Alchemists and Goldhunters ; the Astronomers were Astrologers and Fortunetellers ; the Physicians were Herbalists and Gardeners ; and the Surgeons were bloodletters and Tooth-drawers, or Barbers. The BARBER-SURGEONS, or BARBER-CHIRURGEONS, of London, formed a joint-corporation, until the reign of George the Second ; but the ROYAL COLLEGE OF SURGEONS, who now meet in Lincoln's Inn Fields, are unwilling to recognize the relationship that exists between them and their old associates of Monkwell-street.—The party-coloured BARBER'S POLE was a

staff which the patient grasped in his hand, to facilitate the escape of the vital fluid during the, then important, administration of phlebotomy; and the semi-circular cut, which is represented in the rim of the BASIN, might have been useful in the same operation; for we can scarcely credit the commonly-received opinion, that the Barber washed the face as well as shaved the Beard of his customer, and that this hollow was shaped for the neck to prevent the spilling of the water.

However these things may have been, the Pole and the Basin are now known only as the insignia of the trade; but the wooden head, called a BLOCK, still remains in the shop stuck upon its standard. On this Block, the Barber's apprentice makes his first effort to learn the mystery of shaving: and the Perukemaker stretches, upon its skull, the net or caul on which he sews his previously-threaded slips of hair. It is in allusion to this brainless Block that a stupid person is called a BLOCKHEAD; that he is said to be BLOCKISH, or BLOCKHEADED,—to behave BLOCKISHLY, or to show his BLOCKISHNESS. BLOCKHEADLY and BLOCKLIKE have also been written. A Block, in its primary meaning of a LOG, will come again under our observation. BARBERESS, a female Barber, being an incongruous association of ideas, can only appear in ludicrous composition. An old man is sometimes, deridingly, termed a GRAY-BEARD, and Shakspeare, in revenge, calls a fop, a BARBERMONGER. A coarse stone-bottle, which used to be imported from Holland, was also called a GRAYBEARD; because it had the figure of a man's head with a long beard, impressed upon its surface, opposite to the handle. To BARB and To BARBER are old words, signifying to shave the Beard and to trim the hair.

The BARBEL (*CYPRINUS barbatus*) is a fresh-water fish, so named on account of the four bristles (or *beards*) which hang down from its projecting upper lip. The Barbels are gregarious and sometimes grow to the length of three feet, but they are little prized as food. There are other well-known species of Cyprinus which are more congenial to the taste of the epicure:

The CARP (*carpio*) is the most valuable of the tribe. It is extremely prolific, and is said to live from a hundred to a hundred and fifty years. It was imported into this country about the beginning of the sixteenth century, and has ever since been the most esteemed inhabitant of the fishpond. It lives on worms and insects, and is fattened on bread and milk, when, being from twelve to eighteen inches long, it will sometimes weigh eight or ten pounds.

The TENCH, (*tinca*,) like the Carp, is bred in ponds. It is generally about a foot long, though it has been known to exceed double that size. It is said

that the Carp and others of its fellow prisoners cure their wounds by rubbing them upon the slimy skin of the Tench, and the latter has, in consequence, received the name of THE FISHES' PHYSICIAN.

The ROACH, or ROCHET, (*rutilus*,) is of a dark-green colour and usually weighs about a pound. It is another of the imprisoned fishes; but those that are caught in rivers are reckoned to have a better flavour, though less in size.

The GUDGEON (*gobio*) is common in our rivers. It is seldom above seven or eight inches long, but it is accounted delicious food. It is so easily caught, that a simple man, when he is deceived, is sometimes called "a Gudgeon." The GOBIUS *niger*, a smaller fish, is the *Black GOBY*, GOGET, or *Sea GUDGEON*.

The DACE, DART, or DARE (*leuciscus*) is seldom more than eight inches long, although it has sometimes been found double that size. It is a very common inhabitant of deep rivers and affords great sport to the angler.

The MINNOW, MINUM, or PINK (*phoxinus*) is the smallest of the species of Cyprinus that are described as British fishes. It is seldom above three inches in length, and is valued chiefly on account of its being a favourite food for the Pike, who is destined, in his turn, to become the prey of man.

The BLEAK, or BLAY, (*alburnus*,) a fish, about five or six inches long, is abundant in our rivers. Its beautiful silvery scales preserve their brilliancy, although reduced to powder, and on that account are used as an inside coating to glass beads, when they are intended to imitate oriental pearls. The Bleaks are often attacked (and even destroyed) by a species of Hairworm, on which occasions they are seen, writhing in agony, on the surface of the water, and are then called, by the Fishermen, "Mad Bleaks."

The GORDIUS, or HAIRWORM, is a genus of VERMES, having the appearance of a hair. One of these, (*medinensis*,) an inhabitant of West Indian marshes, which is twelve or fifteen feet long and not thicker than a hair, often penetrates the flesh of the Negroes. The *aquaticus*, a native of this country, five or six inches long, is vulgarly supposed to be produced by the vivification of a Hair, dropt by accident, from the tail of a Stallion. The generic name, Gordius, alludes to the famous GORDIAN KNOT of antiquity, which was made upon the harness of the chariot of Gorgius. It was declared by the oracle, that he who was able to untie it should be master of Asia; and Alexander, when he attempted it in vain, cut it asunder with his sword.

There are many other species of Cyprinus, but they are scarcely known, except to the Naturalists. We must, however, except the *auratus*, or GOLDFISH, and the kindred species, *macrophthalmus*, *Telescope CARP*, or *SCARLETFISH*, natives of China, which, for a century past, have sported in this country in crystal vases, and adorned our windows with their splendid hues.

The *Bearded* LOACH, or LOCHE, (*COBITIS barbatula* of Linnæus,) is a small fish much esteemed by epicures. It is an inhabitant of clear streams, and has its trivial name from the six bristle-like appendages to its mouth: but the *tænia*, another species of *Cobitis*, is also a *six-bearded* fresh-water fish, which, on account of its lurking under stones, in search of worms and insects, is called the GROUNDLING. The *COBITIS fossilis*, or *Great* LOACH, generally ten to twelve inches long, inhabits marshy lakes and running waters on the continent. It nestles in the mud during winter, but, at other times, it is extremely fitful in its motions: and hence, probably, the French name of the tribe, *Loche*, comes from their verb *locher*, to be uneasy, or restless. The *Sea* LOACH (*GADUS tricuspidatus*, *three-bearded* COD of Donovan,) is a fish from twelve to eighteen inches long. It has also been called the ROCKLING, and, in some counties, the WHISTLEFISH. Why it has acquired the latter denomination we know not; but it is said that the *COBITIS tænia*, above mentioned, when handled, makes a hissing noise. There are many other bearded fishes (though not particularly designated) which will afterwards come under our observation.

The peculiarly-shaped steel knife, with which a Barber shaves, is a RAZOR. Its thick back and thin sharp edge enables it to cut the hair close to the skin; while the pivot, on which it is fixed, allows it to turn easily in every direction. The SUDS, or LATHER, is a mixture of soap and water, whisked up by the SHAVING-BRUSH, to the consistence of cream. With this substance the Barber LATHERS the beard (*Saxon lethrian*, to anoint,) so as to fill up the interstices between the hairs, and thereby prevent them from bending before the edge of the Razor. SOAP-SUDS are also used in the washing of clothes; and as the water is usually heated, for the easier dissolving the soap, the word *Suds* is understood to be of the same family as the verb TO SEETHE and its participle SODDEN. A man, under the hands of the Barber, must sit patiently, and almost motionless, until the operation of shaving is performed; and hence a person, in a difficulty which he cannot overcome, is said to be 'in the suds.'

The RAZOR-STROP is a thong of leather, (sometimes glued upon a slip of wood and covered with a sort of paste,) on which the Barber STROPS his razor, by rubbing it backwards and forwards, in order to preserve the fine wire-like edge which is apt to bend before the beard. The sharpness of this edge has given us the phrase 'Keen as a razor;' usually applied to a man who is sharp and penetrating in his mercantile pursuits. Shakspeare has RAZORABLE to designate the beard of a young man; UNRAZORED is unshaven; and the tusks of a Boar are called his RAZORS.

The RAZORBILL is a webfooted Sea-bird, of the Goose tribe: the AUK (or AWK) MURRE, FALK, or MARROT, of former Ornithologists, and the *ALCA torda*

of modern classification. This bird, which is supposed to lie torpid during the winter, weighs generally from twenty to twenty-four ounces. She lays a single egg, on the ledge of a steep cliff, replacing it by another if it be taken away; as is often done, at great hazard, by the daring inhabitants of rocky coasts. The *ALCA impennis*, Great AUK, or GAIRFOWL, (the wings of which are so short that it can rise very little above the surface of the water,) is best known to sailors by the name of PENGUIN. The female lays her solitary egg, of about six inches long, close to sea-mark; but she is not a regular visitor of our shores. The PENGUIN, or PINGUIN, of the southern hemisphere (of which there are several species) has a somewhat similar appearance, but is a different bird from that now described. The *ALCA pica*, or Black-billed AUK, is rather less in size than the Razorbill. The *ALCA artica*, PUFFIN, NORTHERN DUCK, or TOM-NODDY, weighs about twelve ounces. It is an annual visitor of the British coasts, where it burrows in the sands, sometimes dislodging the rabbits. There are other species of the Auk tribe, but they are not generally known by English names.

Among the permanent inhabitants of the waters, the *CORYPHÆNA novacula*, from six to nine inches long, found in the Mediterranean and highly prized at the table, has the name of RAZORFISH. The RAZORSHELL, RAZORSHEATH, and KNIFEHANDLE-SHELL, are English names for those bivalve shell-fish which are included by naturalists in the genus *SOLENA*. The shell when closed is oblong and open at both ends, which gives it the appearance of a tube, and hence the Greek name of the genus. There are several species on our coasts, but the best known is the *siliqua*, which is about an inch in length and eight inches in breadth, taking the breadth in the direction of the hinge. It buries itself two feet deep in the sand, near low-water mark, from whence it is dug up for the table. The Scotch call it the SPOUTFISH.

The older Dictionaries have TONSOR, a Barber, directly from the Latin; but a Tonsor, in the early times of the Roman history, was rather a Haircutter, or Hairdresser: for beards were not then shaven. TONSILE (which has been written) means capable of being clipped, or shorn; and TONSURE is either the act of clipping the hair, or its state after that operation is performed. The Latin *tondere*, from which the preceding words are derived, was to clip or prune; but when it was meant to express the idea of cutting off so as to leave no portion behind, *radere*, to rub, scrape, or shave, was used. This verb, with its participle *rasus*, besides furnishing us with the etymon of *Razor*, is the origin of many other English words.

To RAZE is to scrape off one substance from another. A building is razed from the foundation, when every part of it is swept away: the RAZURE is then complete. In cases where it is supposed that the matter to be scraped off has

penetrated the surface of the substance to which it adheres, (which is generally imagined in metaphorical usage,) our early writers added the particle *out*. Macbeth asks his physician whether he could “*raze out* the written troubles of the brain :” we should now say ERASE; using the Latin preposition *è* in place of the English *out*. To RAZE then is, simply, to rub or scrape; and To ERASE is to scrape *out*; and the result of the action is an ERASURE,—formerly an ERASEMENT. What has been allowed to remain is UNERASED. To ABRADE is to rub or scrape off a portion of the substance of the body on which we act; and ABRASION is the name of that action. To GRAZE is to rub along the surface: thus a gun-bullet sometimes *Grazes* the skin, without penetrating the flesh. To GRATE, To CORRODE, and other kindred words will come afterwards under our observation.

Stiff hairs that stand out singly from the skin, without requiring support from one another, are BRISTLES. There may be a solitary BRISTLE, but they are, generally, in rows or in clusters; and the name is particularly allusive to the ridge of hard horny hairs which grow along the back of a swine. The two beards or mustachios of a cat are tufts of Bristles. BRISTLY, or BRISTLED, denotes being covered with Bristles: a state which is expressed, in scientific works, by SETACEOUS, an adjective formed from the Latin *seta*. To BRISTLE is, metaphorically, to stand out, stiffly, in defence; in allusion to the power that some animals have of erecting the hairs upon their body, when they fear danger. BRISTLELIKE, BRISTLESHAPED, and BRISTLINESS may be written when required.

In Natural History, certain flies, whose tails are terminated by two or by three long hairs, have the familiar name of BRISTLETAILS. They are also called DAY-FLIES; because, as winged insects, they exist only a few hours: although, in the larva and pupa states, they live a twelvemonth, and some of the species two or three years. The Larvæ, which have six legs, a tail and gills, reside in the water,—chiefly that of ponds and ditches. See EPHEMERA. The *calyptra*, or veil, of many of the mosses is fringed with hairs; and one species, most marked on this account (the *BRRUM striatum* of Linnæus,) is known by the name of BRISTLEMOSS. The *WOODSIA hyperborea* (formerly the *POLYPODIUM hyperboreum*) has been called BRISTLEFERN.

Swine’s Bristles are used for various purposes. The shoemaker and the saddler fix one at the end of their sewing thread, to enable them the more easily to thrust the thread through the hole which is previously made in the leather by the awl. Collections of Bristles, fixed together, in one or more bunches, form a BRUSH. To BRUSH is to pass this instrument over the surface of a body, so as, either to sweep off any small adhering particles, by the successive contact of the congregated Bristles, or to spread some fluid over that surface.

BRUSHING the dust from clothes is done with a CLOTHESBRUSH; and the Painter's Brush is used for spreading his colouring matter. [See PENCIL.] Brushes are thus denominated according to the uses to which they are applied: as, a TOOTHBRUSH, for cleansing the teeth; a NAILBRUSH, for the nails; a HAIRBRUSH, for the hair; a HATBRUSH, for the hat; and many others: all differently formed, both as to shape and materials, according to the purpose for which they are designed. The negative participle, UNBRUSHED, is in ordinary use. Brushes are not necessarily made of Bristles, although the words are obviously from a kindred source: perhaps, like BRUSHWOOD formerly mentioned, allied to the German *Reis*, a twig; *Reisholz* in that language signifying Brushwood. See BESOM, BIRCH, and BROOM.

SWINE is a general name for that Bristle-bearing quadruped, the *Sus scrofa* of Linnæus. Like the word Sheep, it is both singular and plural, and of either gender. The male is the BOAR and the female the Sow; from the latter of which terms the name Swine (as if the plural *Sow-en*) is supposed to have been formed. The Greek and Latin *Sus* is of both genders. The young are PIGS, of which the Sow PIGS, or FARROWS, (Latin *ferre*, to bring forth,) about a dozen at a litter. In old English, and still provincially, a Pig is called a GRICE: a Gothic word which, with a slightly varied orthography, has the same meaning in the Danish and Swedish tongues. 'To buy a Pig in a poke' is a proverbial saying; denoting the folly of purchasing that which we have not seen, or with the value of which we are unacquainted.

In their tame state, Swine being so extremely prolific, the mass of the herd, both male and female, are cut, when young, to prevent their breeding, and to facilitate their fattening. These are all termed HOGS; and hence Hog is used to specify any one of the tribe, when the distinction of sex is unnecessary. In old English the mutilated male was called a BARROW-HOG, from the Saxon *berag*, a Boar. In some counties, a young Wedder is also called a Hog, to distinguish it from the general term Lamb; and, in the country, we believe that the same denomination is sometimes given to young BULLOCKS and COLTS. See To CUT.

The compounds SWINISH, SWINISHLY and SWINISHNESS, as well as their synonymes HOGGISH, HOGGISHLY, and HOGGISHNESS, are equivalent, in metaphorical usage, to Filthy, Filthily, and Filthiness: in allusion to their practice of "wallowing in the mire." SWINE-STY and HOG-STY are used, indifferently, to denote the STY (*tie*) or place in which the animal is confined. PIG-STY is also written; but in this case, as well as some others, the word Pig is taken as a general name without adverting to age. PIG-EYED is a rude epithet when speaking of eyes that are small and deeply seated in the head. The place where those animals are bred is a PIGGERY. The adverbial expression Hig-

GELDY-PIGGELDY (sometimes written HIDGELLY-PIDGELLY) signifies lying in a confused group like *hogs* and *pigs* in a sty. The ordinary cry of a swine is called a GRUNT; but the animal *screams* when hurt, or in fear. The pig *squeaks*. The verb TO GRUNT is obviously allied to the Saxon *grunan* and the Latin *grunnire*, which have the same signification. The Swedish *Ronte* is a Boar.

Swine's-flesh is prepared for food in different ways, and under different names. The Latin *Porcus* (French *Porc*) is a hog, or swine; and hence PORCINE, from *porcinus*, has been recently introduced as a general adjective; but the English word PORK is confined to designate the flesh of the animal, which may be dressed, either fresh from the knife, or after it has been pickled. When salted and dried in the smoke of a chimney, or over a slow fire in large drying-rooms, it is called BACON. Horne Tooke says that the name is evidently the past participle of the Saxon *bacan*, to bake or dry by heat; but this we think is at least doubtful. In the Romance language, *Bacon* signifies a living Hog, as does also the old Latin law term *Baco*. By those who have observed the frequent transmutations of letters, among different dialects, the connexion between the Latin *Porcus*, the Saxon *Berga*, and the English Bacon, will be readily recognised.

In the language of the breeder, Swine assume various names, according to their ages and the purpose for which they are required by the butcher. When only a few weeks old they are PIGS, and are commonly roasted whole for the table. At five or six months they become PORKERS (having the diminutives PORKLINGS or PORKETS); and their flesh is PORK, with the epithets *fresh*, or *pickled*, according as it is used immediately from the stall, or after being salted in the tub. When from eighteen months to two years old, they are *full-grown* HOGS; and are generally converted into Bacon. The flesh of the Boar, being muscular rather than fat, is termed BRAWN; and, formerly, the Boar himself had the same name. The arm of a strong man is said to be BRAWNY, or to possess BRAWNINESS, which is equivalent to muscular power; and the Scotch speak of 'the *brawn* of the leg,' meaning the fleshy part, or what in English is termed the CALF.

BRAWN, for the table, is prepared from the side of an old Boar, which (being separated from the legs and other bones, and slightly salted) is COLLARED; that is, rolled up hard and tied with a cord. It is then boiled "until it may be pierced with a straw," and afterwards pickled. A side so coiled up, lengthwise, (usually nine or ten inches diameter) is termed a COLLAR OF BRAWN; and the flank of an Ox, treated in a similar manner, is a COLLAR OF BEEF. In the Cookery books, every piece of meat which is bound up firm, before boiling, is said to be COLLARED.

The CHINE of a Hog, or other quadruped, is the backbone, or spine. The French term is *échine*, a word which reminds us of the Greek *Echinos*, that spinous animal the HEDGEHOG, formerly mentioned. A piece cut out across the backbone is a CHINE OF PORK, being the same part which, in other meat, is called a BARON OF BEEF, or a SADDLE OF MUTTON. A joint *chopped* from the spine of a Sheep and broiled is called a MUTTON-CHOP; and a PORK-CHOP, taken from the same part of the animal, is otherwise termed a GRISKIN.

In curing Bacon, the two sides are separated from the chine, and each, being salted, flattened, and smoked, is a FLITCH; Saxon *flicce*, and French *flèche*. When a piece of timber is sawn through the middle lengthwise, the two divisions are also called FLITCHES: they are corresponding *Flakes*, or *Layers*. The buttocks are usually cut off from the sides, and prepared separately by the name of HAMS, each of which is a GAMMON of Bacon, from the Italian and Spanish *gamba*, a leg. HAMS of Mutton, Goat, and Beef (the latter divided into portions) are also cured in the same manner; but, in the greater part of England, when speaking of Ham, that of Bacon is always understood. 'A RASHER of Bacon (*Rasure*?) is a thin slice; and there is an antiquated verb To RASH, meaning to cut, or split.

The hog is disposed to fatten more readily, and to a greater degree, than almost any other quadruped. The fat appears in layers upon the flesh; and that portion which is next the skin is sometimes so thick that, it is said, mice and other vermin have been known to burrow in it without apparently producing pain. This fat (HOGSGREASE) when melted and purified becomes a species of tallow, and has the name of LARD (Latin *lardum* or *laridum*) or HOGSLARD. Although not purified, it acquires this solid form in the layers of bacon; and hence, by old authors, *Lard* and *Bacon* were written synonymously. To LARD is, literally, to cover or spread over with Lard,—to fatten; and from thence we have our verb To INTERLARD,—originally signifying to intermix fat with lean, in cookery, and now metaphorically, to interpose extraneous subjects through the general topic of a discourse. The room in a house where meat, butter, &c. is salted and kept ready for cooking, is the LARDER, and, sometimes, the BUTTERY. The Saxon *seim* was Lard; and in old English, and still in some parts of the island, Hogslard is called SWINE-SEAM. The Latin *adeps*, fat, or grease, is from *ad* and *apio*, I join; and is so called because it spreads upon and adheres to the lean. A SEAM, in its ordinary usage, is the line of junction between two flat substances that are sewed, or in any way fixed, together; and, in the language of the miner, it is a stratum. In the coalpits, for example, there are strata of Coals, called *Seams*, of various thicknesses; and the Seams of a Ship are the junctions of the edges

of its planks. From *adeps*, we have the scientific adjective ADIPOSE, fatty. ADIPOUS, for fat, is still in the Dictionaries, but is old and useless. LARDACEOUS, having the quality of Lard, is also inserted in some of those collections; but we have seldom seen it written.

When fat of any species is exposed to the air, it soon acquires a yellowish tinge, has a sour taste, and emits a disagreeable smell: it is said to be RANCID, Latin *rancidus*. The adjective RANK designates the fetid smell of mouldy or putrescent substances; but *Rancid* qualifies the substances themselves, when in that state. The RANCIDITY, or RANCIDNESS, of fatty substances is supposed, by some, to arise from a partial fermentation, induced by the absorption of oxygen, and the consequent formation of the SEBACIC ACID, formerly mentioned. Tallow and Lard, though purified fats, are liable in some degree to the same sort of decomposition; and Bacon, so affected, is termed RUSTY, because covered with a kind of *Rust*, or *Crust*, which indicates that the alteration is begun. The old English authors wrote REASTY for *Rusty*, and REASTINESS to denote that peculiar state of Rancidity; and the pronunciation, thereby pointed out, is still heard in certain counties.

The eating of swine's flesh has been prohibited by several legislators, and abominated by the popular feelings of different nations. The animal is peculiarly subjected to cutaneous diseases; and it was therefore that the Latin *Sus scrofa* was adopted as the scientific name. An eruption of small red spots, which is very common, is called the MEASLES; and MEASLED PORK has, at all times, been reckoned unwholesome: it was said to produce scrofula and leprosy in the PORK-EATER. The Saxon *mal* or *mæl*, and the German *masel* or *maser*, signify a spot or stain, the Latin *macula*; and the stain imprinted on cloth, by the accidental contact of rusty iron, which the modern dictionaries call an IRONMOULD, was formerly called an IRONMEAL.

A febrile disease, (which chiefly attacks children,) accompanied with an eruption of small red specks, similar to flea-bites, is also called the MEASLES; but this, though the names are associated with the same animal, should not be confounded with CHICKENPOX, or SWINEPOX. The latter is more of the nature of SMALLPOX; the eruptions being pustules, or *pocks*, though of a slighter kind. In fact the Chickenpox has often been mistaken for a return of the Smallpox. In some places it is called the HIVES; and in Northumberland it has the odd name of WATERJAGS. In medical arrangements it is termed *VARICELLA*; being a diminutive of *VARIOLA*, the designation given to the Smallpox, from the Latin *varius*, spotted. The adjective VARIOLOUS, belonging to the latter disease, has got into common use.

The names of animals are often associated with inanimate objects, from some fanciful similitude. A HOGSHEAD (which the Dutch, Danes, and other

Gothic tribes call by names that, in their languages, mean an *Ox-head*,) is a cask of a very indeterminate capacity. In excisable liquors it generally contains about fifty-four imperial gallons, being equivalent to sixty-three of our old wine gallons; while there are casks of sugar, tallow, &c. also called hogsheads, some of which are three times that size. A wooden pail, with a single upright handle, is called a PIGGIN. To HOG, in sea-language, is to scrape a ship's bottom while in the water; and the flat scrubbing-brush, by which the work is done, is a HOG. The hair of the head is sometimes tied in a sort of tangle behind, with a black ribbon, which, from its appearance, is called a PIGTAIL; and the same name is given to a particular kind of twisted tobacco. In the smelting of iron, or of lead, from the ore, the quantity produced in the furnace at one charge is called a Sow. This mass is poured out, and cast into long lumps called PIGS, which the Sow is, metaphorically, supposed to farrow. Those bars, called PIG-IRON, and PIG-LEAD, are sold in that state to be recast by other manufacturers on a smaller scale: the same name has been given to lumps of other metals.

In Natural History, there are many objects whose English names connect them with the present subject. Some of these have been already noticed; and we shall here add an account of such others as we have been able to collect:

SWINESTONE, or STINKSTONE, is a name given to those kinds of Limestone which emit a fetid odour when rubbed. Of those there are several varieties; and, in particular, the common black marble,—sometimes called *LUCULLITE*, in honour of Lucullus the Roman Consul.

The GUINEA-PIG, *CAVIA cobaya*, (*Mus Porcellus* of Linnæus,) is a native of South America, but is tamed and breeds in this country. It is a restless little quadruped, (without a tail,) perpetually running about in its sty and grunting like a Pig, to the shape of which it has also some resemblance. We suspect that the common name of this animal is corrupted from GUIANA-PIG; for it is in the woods of Guiana that all the species of CAVY are generally found.

The PORCUPINE (Spanish *puerco espin*, the Spinous Hog, from the Latin *porcus*, a swine, and *spina*, a thorn,) is a quadruped, about two feet in length, having its body covered with sharp prickles, some of them eight or ten inches long, which it erects when frightened, rolling itself up for defence like a Hedgehog. It is the *HRSTRIX* of scientific writers; and the species *cristata*, the *crested*, or *common Porcupine*, of which there are several varieties, is found wild in Asia and Africa, as also in Spain and Italy. It burrows in the earth, is easily tamed, and much prized as food. The belief that the Porcupine was able to shoot his Spines (or QUILLS as they are called) at his enemies, is now a

vulgar error; but it was at one time an error of the learned. There are four other species of this animal; three that are natives of America, and one which inhabits the islands of the Indian ocean.

The SEA-PORCUPINE, or PORCUPINE-FISH, (*Diodon hystrix*), a native of the American seas, is of a globular shape and about two feet long. It has a spiny skin, which it has the power of contracting or inflating, by means of an inner skin or membrane. There are several varieties of this fish, as well as different species of the genus.

A species of the DOLPHIN tribe, (*DELPHINUS phocaena*), the PORPOISE, or PORPESSE, has been called the SEA-HOG. The common name, *Porpoise*, or *Porpesse*, is usually derived from the Italian *porco*, a hog, and *pesce*, a fish;—obviously the Latin *porcus* and *piscis*. The Germans call it *Meerschwein*, that is *Sea-swine*. When its food is scarce at the surface of the water, it dives, and, like the hog, burrows for sea-worms in the sand. Its flesh, which was highly esteemed in this country about two centuries ago, is red and muscular, resembling Pork; and, like that too, it is covered with a thick layer of fat, immediately under the skin. The size of the Porpoise seldom exceeds three or four feet; but another of the same genus, the GRAMPUS, (*DELPHINUS orca*), often grows to the length of twenty-five. This is extremely fierce and voracious, feeding on the larger fishes and even attacking the Whale.

The *DELPHINUS delphinus*, or DOLPHIN properly so called, is commonly from eight to ten feet long, and inhabits the Mediterranean and Indian seas. This is the fish so famed in classic story as the friend, and, as far as he could be, the companion of man. When Arion was doomed by the sailors to be thrown into the sea, a Dolphin, charmed with the music of his funeral song, received him on its back, and bore him safely to Sparta. It was for this proof of philanthropy, of which he has furnished no subsequent example, that, as some say, the Dolphin was placed among the stars; along with his friend ARION, or ORION, who exhibits one of the noblest constellations of the heavens. Others place the Dolphin in the sky, because his fondness for music made him the favourite of Apollo, who assumed the shape of that fish when conducting Castalius and his colony from the isle of Crete. A temple was erected to APOLLO *DELPHINIUS*; and the *DELPHINIA* were feasts which the inhabitants of Ægina held in honour of the god. The Dolphin was therefore a sacred fish; and the ten stars in that constellation, first observed by the early astronomers, were considered as the representation of Apollo and the Muses.

The Greek *Δελφᾶξ*, *delphax*, signified a Pig; and *Δελφιν*, Delphin, was not only a Dolphin, but a large lump of lead, or of iron, which was thrown upon an enemy's bark, for the purpose of sinking it. The commentators say (we know not upon what authority) that those masses of metal were moulded into

the shape of a Dolphin; but the rudely-shaped bars, which we call Pig-iron and Pig-lead, have certainly no resemblance to young swine.

In the vegetable world, the association of the names of certain plants with that of the swine is, generally, derived from their effect, as food for the animal; in the same way that WASH, although in its origin meaning simple water, acquires the name of HOGWASH when mixed up with any thing that is nutritive to the Hog. The BOARTHISTLE, however, a name sometimes given to the *CARDUUS lanceolatus*, or SPEARTHISTLE, is more probably on account of the strength of its spines.

SWINEGRASS is a wayfaring prostrate annual, otherwise called KNOTGRASS, on account of the number of joints on its creeping stems. It is the *POLYGONUM aviculare* of the Botanists, and, probably, the species that gave the denomination to the genus: for *Polygonum* is a compound from the Greek *γόνυ*, a knee, or joint. The specific name, *aviculare*, has been given because small birds (*aviculæ*) are fond of its seeds. The species of this genus are very numerous; and ten of them are known natives of this country. They are not, however, all Knotgrasses; for the genera of the sexual system are characterized independently of the forms of the stem.

The *POLYGONUM bistorta*, (so specifically designated on account of its *twisted* medical root,) is the English BISTORT, or SNAKEWEED; and the *viviparum* is the Alpine BISTORT, or Lesser SNAKEWEED. The species *hydropiper* is WATER-PEPPER, or ARSE-SMART; the *amphibium* is Perennial ARSE-SMART; the *Persicaria* is the *dead* or *spotted*; the *lapathifolium* is the *pale-flowering*, and the *minus* is the *small-creeping*. The *POLYGONUM convolvulus* is called Black BINDWEED, and, sometimes, *climbing* BUCKWHEAT; but the common BUCKWHEAT, or BRANK, is a naturalized species, the *Fagopyrum* of Linnæus. The *POLYGONUM orientale*, PERSICARIA, the tallest of the tribe, growing to the height of six feet, is also a foreign plant; but is now to be seen in almost every garden in England. Some species of the *ILLECEBRUM* have been called KNOTGRASS; and the *verticillatum*, the only British species, *whorled* KNOTGRASS, or *creeping* MILKWORT, was once arranged as a Polygonum.

SWINES-CRESS (the *COCHLEARIA coronopus* of Linnæus and the *CORONOPUS Ruellii* of Smith) was once famous as a medicine for the Stone. It is generally found on roadsides, and tastes something like garden cresses. The other English species of *COCHLEARIA* (SPOONWORT) are the *officinalis*, or common SCURVY-GRASS, which holds a place in our Dispensatories; the *groenlandica* or *Greenland* SCURVY-GRASS; the *anglica*, or *English* SCURVY-GRASS; the *danica*, or *Danish* SCURVY-GRASS, and the *armorica*, already noticed, which is the well-known HORSE-RADISH.

The genus *CRCLAMEN* contains six species of small flowering plants, of

which only one, the *hederifolium* (*Europæum* of Smith) has recently been found wild in this country. The genus has the English name of SOWBREAD, which had, probably, at first designated the species *Europæum* of Linnæus.

SOWSFENNEL, or HOGSFENNEL, is the *PEUCEDANUM officinalis*, or Sea SULPHURWORT: the name of Sulphurwort being given to the whole genus, on account of the sulphureous smell of the root of this species when bruised. A fetid smell is also emitted from the bruised leaves of the *Silau* (*Meadow SULPHURWORT*, or *Meadow SAXIFRAGE*), which is the only other British species. Hogsfennel was formerly called HAIRSTRONG, on account of the thread-like shape of its leaves. It is hence, too, that the generic name, *Peucedanum*, is supposed to have been derived from the Greek *πευκη*, a fir.

The word FENNEL, Saxon *fenol*, is usually referred for its derivation to the Latin *fœniculum*, and that, again, to *fœnum*, hay; which probably applied to any dried plant. The *ANETHUM fœniculum* is the common FENNEL, (in some counties FINKLE,) a biennial plant, of which the sweet FENNEL is understood to be a variety. The *ANETHUM graveolens*, or DILL, an annual, is a native of Spain and Portugal, but has been long cultivated in this country. Both this and the sweet Fennel are medical. The *CRITHMUM maritimum*, whose aromatic leaves are much used as a pickle, is sometimes called SEA-FENNEL; but it is better known by the name of SAMPHIRE, which has been immortalized by Shakspeare in his description of the cliffs of Dover.

The common, or nettle-leaved, GOOSEFOOT (*CHENOPodium murale*) has also, we know not why, the name SOWBANE, or HOGSBANE. BANE, (Saxon *bana*,) is poison, and, in that sense, is a termination in the names of various plants; but we are not aware that Swine are thus affected by the one now spoken of. The generic name *CHENOPodium* (Greek *χην*, a goose, and *πους* a foot) was given on account of the form of the leaves of the early-included species. Of those, the best known are the *Bonus Henricus*, GOOD KING HENRY, Wild SPINAGE, or ALLGOOD, the leaves of which are often eaten as greens; the *urbicum*, or upright BLITE; the *album*, common ORACH, or FROST-BLITE; the *viride*, Green BLITE; the *vulvaria* (*olidum*) stinking ORACH, or stinking BLITE; the *polyspermum*, or ALLSEED; and the *maritimum*, Sea BLITE, or White GLASSWORT. Most of the species of Goosefoot grow on waste ground, or among rubbish; and the name BLITE is from the Greek *βλητον*, fit only to be cast away, worthless. The Genus *BLITUM* includes some foreign species, or (it may be) varieties of one species, known in this country by the names Strawberry BLITE, Strawberry SPINACH, Bloody SPINACH and Berry-bearing ORACH. A species of *AMARANTHUS* (*polygonoides*) which grows among rubbish, by the roadsides, in tropical countries, is by some botanists called the *AMARANTHUS blitum*. The well-known culinary herb SPINAGE, or SPINACH, (for

it is written both ways,) the *SPINACIA oleracea*, was formerly included among the Blites.

LAPSANA pusilla, (a small yellow-flowering annual, the *HYOSERIS minima* of Linnæus,) is SWINES-SUCCORY. The *LAPSANA communis*, also an annual, and the only other British species, is called NIPPLEWORT, because it is said to cure chapped nipples.

Common SUCCORY, *CICHORIUM intybus*, is found wild on waste grounds, where it rises to a foot and a half in height, and shoots a deep spindle-shaped perennial root. When cultivated, (which it very generally is on the Continent, where it is medical,) it furnishes abundant and excellent food for cattle. The root, dried and powdered, is mixed with coffee, by the French and Germans; and, for the same purpose, it is sometimes imported and sold under the foreign name of CHICORY. The *CICHORIUM endivia*, Broad-leaved SUCCORY, or ENDIVE, is an annual species, a native of Japan; a curled-leaf variety of which is reared as a salad in England.

The genus *SPONDIAS* contains some exotic trees, which have the name of HOGPLUMS; because the species *myrobalanus (lutea)* or Yellow HOGPLUM, a native of South America, is cultivated in Jamaica for the purpose of fattening hogs with the fruit. The *mombin (purpurea)*, SPANISH-PLUM, or Purple HOGPLUM, is also a native of South America; but is occasionally reared in this country, in stoves, for the sake of its fruit, which has a peculiarly agreeable aromatic flavour. The *SPONDIAS dulcis* is called the OTAHEITE-APPLE.

The common TRUFFLE, *TUBER cibarium*, (*LYCOPERDON tuber* of Linnæus,) is a well-known edible fungus, found in light dry soils, about four or five inches below the surface. The English name, like the French *truffe*, seems to have been derived from the Latin *terræ tubera*, earth-bulbs, through the medium of the Italian *tartufo*. Truffles are of a globular shape, without any appearance of root or stem. They grow generally in clusters, and are of various sizes, from that of a pea to four ounces in weight. Some have weighed as much as a pound, but such are extremely rare. Dogs are trained to scent and scrape out this fungus, which is brought to the table, either roasted fresh like potatoes, or dried and sliced, for the purpose of being mixed up, as occasion requires, in soups and ragouts. The Hog roots for Truffles with great avidity; and hence they have the names of HOGS-MUSHROOMS and SWINEBREAD. In the spring, they are termed WHITE-TRUFFLES. They are then pale-coloured and insipid; but in the autumn they become MARBLE-TRUFFLES, being variegated in their colour and high-flavoured.

MORELS, another species of Mushroom, are usually conjoined with Truffles, in the cookery receipts, as giving flavour and consistence to soups and sauces. The Morel, *MORCHELLA esculenta*, (*PHALLUS esculentus* of Linnæus,) has a thick

solid stalk, about two inches long, which is easily dried and preserved. The *PHALLUS impudicus*, *Stinking MOREL*, or *STINKHORN*, cannot be mistaken for the former. It is filthy to the sight as well as nauseous to the smell.

PIGNUTS are the tuberous roots of the *BUNIVM bulbocastanum*; which has its trivial name on account of its roots being bulbous, and their tasting like chesnuts. They are also called by the various names of EARTHNUTS, JARNUTS, KIPPERNUTS and HAWKNUTS. They are eaten either boiled or roasted, and were formerly possessed of medical virtues.

The skins of many quadrupeds, especially those of cold countries, instead of being covered with rough bristles, have a thick coat of soft downy hair. Those skins, when imported dry, as furnished by the Indian hunters, are PELTRY; but when manufactured into leather, still preserving the hair, they are termed FURS; the manufacturer is a FURRIER, and his trade is FURRIERY. In ordinary language, FUR, in the singular, is a name for the hair itself, without alluding to the skin to which it adheres. We may even scrape off the Fur, as is done with that of the Beaver and some others, when used for making hats. It still, however, differs from Hair, the general name, of which Bristles and Fur are species. The verb to FUR, meaning to cover with Fur, and the adjective FURRY, denoting the quality of being so covered, have both been written. The French *fourrure* is Fur; *fourreau* is a sheath, or cover; and *fourrer* is to insert or put within a cover,—to hide. See HIDE. In medical works, the patient's tongue is said to be FURRED, when it is covered with a white crust: the general consequence of fever. This latter usage of the word is from the Latin *furfur*, bran, to which this scaly crust bears some resemblance. The adjective FURFURACEOUS, scaly, or bran-like, has been adopted, as a scientific term, from the same source.

Among the highest class of the FUR-BEARING animals is the BEAVER, the *CASTOR fiber* of Linnæus. This amphibious quadruped, which has ceased to exist in Britain for five or six centuries past, is generally three feet long, and weighs about half a hundred weight. Having a flat tail covered with scales, he forms a link between fishes and land animals; and is so remarkable for his mode of living and sagacity, that volumes have been written in his praise. Beavers are usually gregarious, when at a distance from man, building plastered habitations on the edges of rivers. The few that are separated from the community, for which curious reasons are assigned, dwell in holes on the banks. These are called TERRIER-BEAVERS, and their skins are of much less value. In the language of the traders, the skin with its fur has the name of the animal from which it is taken. The CASTOR sheds his hair every year; and, on that account, the skins are of less value in summer than in winter: they are

called **STAGE-BEAVERS**, because they are killed by the American Indians, in the course of their *stages*, or summer journeys. Beavers are also distinguished into **COAT-BEAVERS**, or **FAT-CASTOR**; and **PARCHMENT-BEAVERS**, or **DRY-CASTOR**: the former being so denominated because they have been worn as coverlits, or otherwise, by the Hunters; and the latter (a still worse kind) on account of the underside resembling parchment. Both these are generally sold to the Hatters. A third sort, called **NEW-CASTOR**, **WINTER-CASTOR**, and **MUSCOVY-CASTOR**, are the best, and what are chiefly used as furs. **CUB-BEAVERS** are the skins of the young animals.

The medical sebaceous substance, known by the name of **CASTOR**, is contained in two bags situated near the anus of the Beaver. Of this nauseous article, which is frequently counterfeited, that from Russia and Poland is accounted the best. This *Castor* should not be confounded with the purgative **CASTOR-OIL** of the apothecary: the latter is obtained either by expression or decoction, from the seeds of an exotic tree, which becomes a shrubby annual when reared in our gardens. Its usual name is *PALMA CHRISTI*, the *RICINUS communis* of Linnæus.

The *CASTOR Zibethicus* (*Mus Zibethicus* of modern naturalists) is the **MUSK-BEaver**, or **MUSK-RAT**; and has its names on account of the smell of Musk which it emits in the summer season. It is a native of North America; is about a foot long; has a fine fur; and is better known to *Fur-dealers* by its native name, **MUSQUASH**.

MUSK, a medical drug of an extremely strong and peculiar smell, is a secretion contained in a small bag that grows on the belly of the *Moschus moschiferus*; a deer-shaped animal (about the size of a goat) which inhabits the mountains of Asia and Siberia. The word Musk has been referred to the Greek *moschos*, and the Arabic *moscha*; but these are mere synonymes, adding nothing to our knowledge. The adjective is **MUSKY**; and **To MUSK**, meaning to communicate the odour of **MUSKINESS** to other substances, is in the Dictionaries.

The powerful and peculiar scent of Musk has occasioned its name to be prefixed to that of those animals and plants, whose perfume in any degree resembled it. There are **MUSK-INSECTS** which emit a strong musky smell when crushed, and continue to do so for a long time after they are in the dried state. Such is the **MUSK-ANT**, "which is found on dry banks, and so much smaller than the common ant, that it needs no other distinction." The **MUSK-HYACINTH**, *Hyacinthus muscarius*, a native of the Levant, is a common plant in our gardens. **MUSK-SEED** is the seed of the *Syrian MALLOW*,—the *Hibiscus Abolmoschus* of Linnæus. This plant is indigenous both in the East and West Indies, from whence the seeds have been imported into Europe: formerly, on

account of their medical properties, but now chiefly for the use of the continental perfumers. The *TRICHILIA moschata*, a West-Indian tree, has the name of MUSKWOOD, because all its parts,—the bark, leaves, flowers, and fruit,—have a strong musky smell. An adjective, MUSCADINE, (variously written MUSCAT, MUSCADEL, and MUSCATEL,) designates a cherished variety of the vine, as well as the wine which it produces; and the MUSK-APPLE, MUSK-PEAR, MUSK-MELON, MUSK-ROSE, &c., are names, either of species or varieties, of those several plants,—which have been given to them, in consequence of the peculiar odour by which they are distinguished.

We formerly mentioned the MUSK-Ox (MUSK-BULL); and there is also a MUSK-BOAR, the *TAJACU* of Buffon, and the *Sus tajassu* of Linnæus. Travelers call it PECCARY, a sound something like that of its Indian name. This animal is a native of Mexico, and resembles the common hog, except that its bristles are four or five inches long, and as strong as those of a Hedgehog. On the ridge of its back, near the rump, there is a naked open gland, surrounded with bristles, which, when slightly pressed, throws out a yellowish liquid, having a scent similar to that of Musk, or Civet.

CIVET is a highly perfumed secretion, gathered from a gland under the tail of the CIVET, or CIVET-CAT, (a species of WEASEL,) the *VIVERRA civetta* of Linnæus. This animal measures about two feet from the nose to the tail, which latter is usually above a foot long. It is a native of Africa and India; but is often kept in cages, in Holland, by the Dutch perfumers, for the sake of the fragrant substance which it exudes. This substance was long confounded with Musk, and passed under the same name. The *VIVERRA Zibetha*, which some have supposed to be only a variety of the same species, secretes a similar fluid. Civet has long ceased to be medical. The *VIVERRA Malaccensis*, or GREY-WEASEL, a native of Malacca, also secretes a musky fluid which is collected by the Malays for the use of the Chinese, by whom it is highly esteemed.

The common WEASEL, which formerly gave its name to a numerous tribe, is the *MUSTELA vulgaris*,—the splenetic WEASEL of Shakspeare. It is a dirty stinking animal, six or seven inches long, with a tail about a third of that length. It is brown, with a white belly, but becomes wholly white in winter, in cold climates. In Scotland it is called the WHITRET. It is easily tamed, and, like the cat, preys on rats and mice, which it pursues into their holes. The skins, although intolerably fetid, are collected in Siberia, and sold to the Chinese. The Weasels are distributed, by modern naturalists, into different genera: chiefly the *VIVERRA* and *MUSTELA*. The greater part emit a disagreeable smell.

Viverra, of which we have already mentioned some species, is a Latin name for the FERRET, which was at one time confounded with the common Weasel.

The word has been referred to *vivi-terra*, because the Ferret (*MUSTELA furo*), a cream-coloured animal, about fourteen inches long, is said to have been originally imported into Europe, from Africa, for the purpose of entering the burrows and *unearthing* the Rabbits which then infested Spain. From this source we have the verb **TO FERRET**, signifying to search out from a concealment.

The **ICHNEUMON** or **PHARAOH'S-RAT** (*VIVERRA Ichneumon*) is another kind of Weasel, an inhabitant of the banks of the Nile. It is fierce and crafty, about the size of a cat; and is particularly valued on account of its enmity to serpents and other reptiles. For this reason it, like the Ibis, was one of the sacred animals among the Egyptians, during their former superstitions. Its modern Arabic name is **NEMS**; but it is no longer either tamed or deified. Ichneumon is a Greek designation from *ichneuo*, I trace; because the animal was believed to follow the *footsteps* of the Crocodiles and devour their eggs. From a fanciful resemblance, a genus of insects, of which there are numerous species, are termed **ICHNEUMON-FLIES**. These deposit their eggs upon the bodies of caterpillars and other insects that are devoured by the larvæ of the Ichneumons which quickly spring into life. So small are some of these voracious species, that even plant-lice become their victims.

The **COATI**, *Coati-mondi*, or **BRAZILIAN-WEASEL** (*VIVERRA nasua*) is eighteen inches long, with a tail nearly the same length. It has soft glossy hair of a bright bay colour; but there is a variety (perhaps a species) of a yellowish brown. The name **COATI** has also been given to other animals; to the Raccoon, and to the *MYRMECOPHAGA didactyla*, or **LITTLE ANT-EATER**, a beautiful soft-furred animal, about the size of a Squirrel, a native of Guiana.

The **GENET**, *VIVERRA genetta*, is about the size of a Cat; smells slightly of musk, and is the most beautiful of the genus. The fur, known in commerce, is of a pale tawny colour spotted with black; the ground of the hair some times inclining to grey. The Genet inhabits Turkey and Spain, and is tamed at Constantinople, for the purpose of catching rats.

The **POLECAT**, **FITCHEW**, or **FITCHET**, (*MUSTELA putorius*), the **FOOMART** of Scotland, is about a foot and a half long, and extremely active. It lurks in crevices, or burrows in the earth. Like many other species of the Weasel, it secretes a fluid, the smell of which is highly offensive. Its fur is of a dark brown colour, and very beautiful.

The **MARTIN**, or **MARTEN**, *MUSTELA foina*, is a fine-looking animal about the size of the Polecat; body blackish tawny, with a white breast. It inhabits most parts of Europe; is easily tamed; and, being a great enemy to rats and mice, is, we believe, what Shakspeare calls the **MOUSE-HUNT**. The skin has a musky smell, and, like the Ermine, is used for lining robes.

The PINE-MARTIN, *MUSTELA martes*, is found (though not generally) in this country. Its fur is dark chesnut with a yellow breast, and is much more valued than that of the common Martin. Kamtschatka and North America export immense quantities of those skins.

The *MUSTELA vison*, a brown-coloured Weasel, similar to the Martin, is known to Furriers by the American name of MINK, or MINX; and the species *Canadensis*, which is something larger, is called the PEKAN, or PEKAN-WEASEL. The FISHER, or FISHER-WEASEL, (*MUSTELA nigra*,) is a much larger animal, being often two feet and a half long. It inhabits North America, from whence its skins, which are brownish, or wholly black, are imported into this country by hundreds, every season.

The *MUSTELA Erminea*, or STOAT, is rather larger than the common Weasel; has a fur of a reddish colour, except the tail, which is tipped with black. It is an inhabitant of cold countries, where it becomes white during the winter, and has then the name of ERMINE. The animal is frequently found in Scotland, both as a Stoat and as an Ermine; but the skins of the latter variety, which are alone valued, are procured from Norway, Lapland, or Siberia. The Ermine Furs of the middle ages were brought from Armenia, and hence the animals received their name. They were, at one time, called ARMENIAN-WEASELS; and, at a still earlier period, ARMENIAN-MICE. The snowy whiteness of the Fur caused it to be considered as the emblem of purity: it lined the state-robcs of magistrates and of kings. ERMINED is covered with Ermine. The Furriers make a *spotted Ermine*, by sewing, upon the white skin, small bits of the tails, which always remain black. It is in imitation of this practice (a very ancient one) that ERMINE in *Heraldry* denotes the representation of a white field, or fur, interspersed with black spots, which is termed POWDERING. When each spot has a little red hair in it, the field has the designation ERMINITES. A black field with white spots is COUNTER-ERMINE, or ERMINES. When the field is Sable, and the powdering OR (yellow), it is PEAN: ERMINOIS is the opposite.

The SABLE, *MUSTELA Zibellina*, is the most valuable of all the Weasel tribe. It is the size of the Martin, and inhabits the north of Asia, Siberia, and Kamtschatka. The Fur is glossy, and, usually, of a black-brown colour, except the head and throat, which are whitish. The colour of the animal, however, is various; some have been seen pure white; but the blacker the skins, the more they are esteemed: and, in all metaphorical applications, the adjective SABLE is equivalent to *black*. The Russians dye the skins for the purpose of deception; but in this fraud they are far outdone by the Chinese. Sables fetch very different prices: from one to twelve pounds each. The American SABLE, *MUSTELA Americana*, has a chesnut colour, but is of much less value.

On the Linnæan system, the Otters, although they are amphibious and have

their hind feet webbed, are conjoined with the Weasel, in the same genus. The common OTTER, *MUSTELA lutra*, is usually between twenty inches and two feet in length, living in holes on the borders of lakes or rivers, and feeding on fish. The *lutreola*, or lesser OTTER, an inhabitant of Finland, is a much smaller animal, with a blackish brown fur which is sold at a high price. This fur has also the name of MINK; but we believe it should not be confounded with the *vison* formerly mentioned. The *lutris*, or SEA-OTTER, inhabiting Behring's Strait and Kamtschatka, is three feet long, and weighs from sixty to eighty pounds. Its skin is much more valuable than that of the common Otter, some of them being occasionally sold to the Chinese for more than twenty guineas a-piece.

The genus *Mus*, the MOUSE, includes several species of fine-furred animals, some of which are found among the furs of commerce. The Latin *mus* and Greek *μῦς* are probably derived from *μύω*, to shut up, or conceal: a well-known characteristic of the animal in choosing its abode. MICE are ordinarily understood to be the most diminutive of the quadrupeds; and hence a MOUSEHOLE, the entrance of its nest or burrow, is metaphorically any very small aperture. To MOUSE is to hunt, or devour Mice; and the quality of the Cat, or the Weasel, employed for that purpose, is estimated from its being a good or a bad MOUSER. Mice are also caught in MOUSETRAPS. The scientific adjective MURINE, designating something belonging to a Mouse, is from the Latin genitive *muris*.

The tail of the common Mouse, (*Mus musculus*), as well as that of many kindred species, is long, round, and either nearly naked, or covered with scales. It is from an analogous appearance of the seed-spike, that a small annual plant, found commonly wild in this country, is called MOUSETAIL. The generic name is *MROSURUS*, (a Greek compound of the same signification,) of which the plant here spoken of is marked as the *minimus*, although we are not aware that there is any other species.

It is from the shape of the leaves that certain plants have the name of MOUSE-EAR. In the genus *HIERACIUM*, (HAWKWEED,) the *pilosella* is creeping MOUSE-EAR; and the *dubium* is the branching MOUSE-EAR. In the genus *CERASTIUM*, or CHICKWEED, the epithet *Mouse-ear* applies to three or four of the species: the *vulgatum* is the broad, the *viscosum* is the narrow, and the *semidecandrium* is the least Mouse-ear CHICKWEED. The *ARABIS thaliana* is commonly called coddled MOUSE-EAR.

The ancient Botanists gave the name of *Mrosotis* (Greek for *Mouse-ear*) to a number of plants, the leaves of which exhibited the shape and downy feel of the ear of that animal; and the denomination is still preserved as a genus, though it now includes only a few of the species which it once possessed.

These modern Mouse-ears are, at present, better known by the name SCORPION-GRASS; given because that which was once reckoned the only English species (*Mrosotis Scorpioides*) has a successive row of blue flowers, curled round the spike. This species (an annual) is now the *arvensis* or Field SCORPION-GRASS; and, of its former varieties, one with yellow and blue flowers, likewise annual, is the species *versicolor*. Another of the old varieties, which grows in pools and ditches, is the *palustris*; distinguished by its larger blue flowers, and, more decidedly, by its being perennial. This is the FORGET-ME-NOT of the old English Herbals, for the adoption of which name no reason has been given. The German *Vergiss-mein-nicht* has preserved the origin of its appellation, from a rural custom in that country which, we hope, will not be soon forgotten. When a young man leaves his village for some indefinite period, he presents his sweetheart with this plant, in a pot, to preserve him in remembrance during his absence. If not regularly watered, it will droop and die; and her care is estimated from its appearance on his return.

The FIELD-MOUSE, *Mus sylvaticus*, burrows near the surface in fields and gardens. It is from four to five inches long, with a yellowish brown head and back and a white belly. It is very destructive to new-sown beans, and is therefore in some parts of England called the BEAN-MOUSE.

The Short-tailed FIELD-MOUSE, MEADOW-MOUSE, or MEADOW-RAT (*Mus arvalis*) is six inches long, and of a reddish ash colour. It makes its nest in moist meadows under ground.

The HARVEST-MOUSE (*Mus messorius*) is only two inches and a half long, and weighs less than a quarter of an ounce. The colour of the back is ferruginous and that of the belly white. It is found by hundreds when breaking up the ricks of corn. It often nestles in standing corn; but in winter it burrows deep in the earth.

There are three species of the genus *Mus* that are known by the name of RATS in this country, though we believe that neither of them are indigenous. That which is at least the oldest inhabitant is the *Rattus*—the Black, or common RAT; an animal about seven inches long, which nestles in holes and chinks of the walls of dwelling-houses, generally near the chimneys. The Welsh call it the FRENCH-MOUSE, which would indicate that it had been originally imported from France. These animals are gregarious, and sometimes desert a house in flocks, when, as is supposed, they anticipate its fall, or some other calamity. Hence, in political associations, when a man deserts his party and goes over to the opposition, he is, in common language, said to RAT. 'To smell a Rat' is to scent out some mischief. This species has been almost extirpated in Britain by the Brown or Norway RAT (*Mus decumanus*), originally a native of India and Persia, but which has infested Europe for more than a century past.

It is two inches longer than the black Rat, and a much more powerful animal. The WATER-RAT (*Mus amphibius*), like the preceding, burrows on the banks of ponds and ditches, but is of a less size, has long black hair mixed with ferruginous, and has some resemblance to the beaver.

The skins of the Mice and Rats of this country are either too puny, or their hair is too coarse for the furrier; but there are foreign species of better quality. We have already noticed the MUSK-RAT; and the BEAVER-RAT (*Mus coypus*) is a species of a similar kind. It inhabits the waters of Chili, is about two feet long, and resembles the Otter both in colour and shape. The fur is imported by the name of RACOONDA, and is used by the hat-makers as a substitute for beaver. The LEMMING (*Mus lemmus*), although it is also called the SABLE-MOUSE, has no relation to the animal from which the sables are procured; nor do we know that its skins have been ever sought after. It is about the size of a squirrel, with a skin streaked with pale brown and black, and inhabits the mountains of Norway and Lapland. It is known in this country chiefly from the extraordinary accounts of its migrations; which are said to be in such numbers as to lay waste the whole of the herbage over which they pass, and to be unchecked in their progress by any obstacle.

There is a division of the mouse tribe which are distinguished by having cheek-pouches; that is, they are able to fill their cheeks with food, (generally grain,) until they are extended like puffed-up bladders. Of these animals, the HAMSTER, (*Mus cricetus*), commonly called the German HAMSTER, is the principal, if not the only, European species. The male is about nine inches long, weighing from twelve to sixteen ounces; but the female is not above half that size. Their colour is various: some reddish brown, and others black with white spots on the sides. They live in separate families under ground, in deep and extensive burrows, into which they hoard all kinds of grain, as autumn and spring provision, for they are torpid in winter. Their furs are much esteemed. The pouched Rats have recently been formed into a new genus, by the name of *CRICETUS*, of which the Hamster is the *vulgaris*. The *CRICETUS laniger*, an inhabitant of Chili and Peru, is the CHINCHILLA, whose grey-and-white waved downy fur is well known in this country.

The DORMICE are now also arranged in a separate genus. There are four or five known species, of which one only, the common DORMOUSE (*Moxus muscardinus*) is a native of England. It lives in hedges, and nestles in hollow trees, or under bushy coverts, eating nuts and other fruit. It is about the size of the common mouse; has a tawny red colour with a white breast; and is torpid during the winter, as its name (from the Latin *dormio*) implies. The Fat-DORMOUSE (*Moxus glis*) inhabits France and the south of Europe. It is about six inches long, with soft ash-coloured hair; lives on trees, and leaps from

bough to bough like a squirrel. It is remarkable for continuing fat during its dormant state; on which account it was esteemed a great delicacy by the Romans, and is immortalized by their poets. The Dormouse and the SHREW-MOUSE have been often confounded. The latter is the *common SHREW* (*Sorex araneus*), of a brownish red colour, and only between two and three inches long. It lives among stones, or in holes, feeding on grain or insects, and has a disagreeable smell. In Norfolk it is called the RANNY: a name also given to the MEADOW-MOUSE; but which latter, for the sake of distinction, is often called the WATER-RANNY.

The MARMOTS (also sleepers) are another division of the mouse tribe, now included in the genus *Arctomys*. The species *marmota*, that which is properly called the Marmot, is the *Alpine*, or *Mountain*, Mouse. This species is gregarious; inhabits and burrows on the summits of the Alps and Pyrenees, feeding on insects, roots, and vegetables. These animals are usually caught in winter, in their torpid state, for the sake of their flesh as well as their skins; for they are reckoned excellent food. They are also taken by the Savoyards, who teach them to dance, and carry them through Europe as shows. It is yellowish gray, and about eighteen inches long.

Several of the Marmots have very fine furs, which are used in different countries: such is the SOUSLIKE, or *Earless MARMOT*, (*Arctomys citillus*), an animal about a foot long, whose skins are much worn by the ladies of Bohemia, of which country it is a native. The furs of the *monax*, or *Maryland MARMOT*, an animal eighteen inches long with a dark-brown back and lighter-coloured sides, are imported into Britain by their native name of WOODSHOCKS:—the WOODCHUCK, or GROUND-HOG, of the United States. In some parts of Pennsylvania, the inhabitants give the name of *Ground-hog* to the *American BADGER*: the *Ursus Labradoricus*.

The *common MOLE*, MOLDWARP, or MOULDWARP (*Talpa Europæa*), has its names, on account of the small heaps of soft earth, or MOULD, which it throws up (Saxon *wearpan*) when forming its burrows. The first of the three names is most generally written; the others being rather provincial. The little heaps termed MOLEHILLS, and sometimes MOLECASTS, are generally seen in clusters, which are the work of a single mole; and communicate, by subterraneous passages, five or six inches below the surface, made in search of roots, insects, and worms, on which it feeds. The passages from one heap to another, called MOLE-TRACKS, are observable above ground; and assist the MOLE-CATCHER in detecting and ensnaring the animal: which he does by MOLE-TRAPS and other means. The eyes of the Mole are so small that it was long believed to have none; and hence the common saying ‘as blind as a Mole,’

and also the epithet 'MOLE-EYED.' The Mole is about six inches long, and has an extremely tough skin, with a glossy velvety fur, softer and finer than that of any other known animal. The colour is usually black, but some have been found spotted, and even wholly white.

The Latin *moles* denotes a large mass or heap; and it is from thence that we give the name of MOLE to those mounds of earth and stone which are raised, at the entrance of certain harbours, as a defence to the shipping, and a bulwark against the encroachments of the sea. The term *mole* has also been applied to other rude masses of matter; an instance of which was formerly mentioned. In the language of Natural Philosophy, the minute parts of which a homogeneous body is conceived to be composed are called MOLECULES.

The MOLE-CRICKET (*ACHETA gryllotalpa*) is a hideous-looking, but harmless, insect, of the *Gryllus* tribe, which burrows in gardens, feeding upon the roots of plants. It is between two and three inches long; the body scaly, of a dark brown colour, with long pointed wings and two hairy tails. It works with great rapidity: and, in the interval of labour, is said to chew the cud. The common CRICKET, *ACHETA domestica*, is much better known; inhabiting dwelling-houses, and occupying the chinks about ovens and chimneys. It makes a continued chirping noise; and its presence is supposed to presage good fortune to its landlord. The FIELD-CRICKET (*campestris*) has a blackish body, and chirps throughout the summer: so loudly, that, in some countries where they are numerous, the fields are filled with their noise.

The SQUIRREL, *Sciurus vulgaris*, (from the Greek *skia*, a shade, and *oura*, a tail,) is a lively little animal, common throughout Europe and part of Asia; having a long bushy tail, with which it covers its body as with an umbrella. Its habitation is in woods, where it nestles in the forks of trees, living on nuts, acorns, and other fruits; in search of which it leaps from branch to branch. In England it is usually of a reddish brown colour; but it has been found white in Siberia, and quite black about Lake Baikal.

The foreign species of Squirrels are numerous, of various sizes; and the greater part are covered with valuable fur. The skins of the *striatus*, or Striped SQUIRREL, (an animal, about six inches long, which inhabits the colder regions of Asia and America,) are much esteemed in China; and those of the *cinereus* (the Grey, or Carolina, SQUIRREL,) are imported into this country, under the name of PETIT GRIS. The Grey Squirrel is supposed by some authors to be the same as the MINEVER, or MENIVER, of the middle ages,—a fur which was next in degree to Ermine and Sable; but, as America was not then discovered, it is possible that the Grey Squirrel of those times might have

been that in the neighbourhood of the river Oby; which is twice the size of the common Grey Squirrel, and preferred on account of its silvery gloss.

The old French VAIR (Latin *varius*) is described as having had a white belly and a blueish dove-coloured back; which different colours, it is said, were joined in patches of regular forms when used for fur robes. In the fantastic language of Heraldry, 'a Field Vair' is ARGENT and AZURE, that is, white and blue: the colour of silver and of the sky. There are usually but four rows of bell-shaped azure patches (or *Vair*) on the white ground of the shield; and, when five or six rows are introduced, it has the French name *MENU-VAIR*, or *Small Vair*. The sizes of the blue and the white spots are equal and alternate, in a chequered form; but, when the spots of each colour are ranged in perpendicular lines, the field appears striped, and is then called COUNTER-VAIR.

Some species of Squirrels have an expansive skin on each side, reaching from the fore to the hind legs, by means of which they can spring to a greater distance than the others. Those are called *Flying-SQUIRRELS*; but the epithet is not correct: it is leaping, not flying; for they cannot, like the Bat, continue the action.

The *URSUS arctos*, though generally known as the *Brown BEAR*, is sometimes of a grey colour, and, in rare cases, completely white. He is a native of the northern parts of Europe and Asia; and notwithstanding that he is proverbially ferocious in his savage state, is capable of being tamed, when young, and rendered quite inoffensive; his chain and muzzle being unnecessary. It is in this state that, after having passed through a cruel tuition, frequently with the loss of his eyes, he dances on his hinder feet with the assistance of his *staff*, and plays other rude antics to gratify the gazing multitude. In consequence of those exhibitions, the inhabitants of this country speak of the Bear as if he were a native. BRUIN, as he is familiarly called on account of his colour, (from the French *brun*, or the English *brown*,) gives rise to many comparative similitudes. The CUBS, or BEAR-WHELPS, are popularly believed to be brought forth in unseemly lumps, which the mother, a SHE-BEAR, afterwards licks into form. The clumsy shape, awkward manners and shaggy skin of the grown animal give rise to the epithets BEARISH and BEARLIKE, as terms of personal reproach: the former more usually relating to temper or manners, and the latter to outward appearance.

The street exhibitors of Bears are generally accompanied by Apes, which, dressed in motley garments, leap and ride upon the back of the animal, and, by their grimaces and gambols, add to the mirth of the multitude. These were formerly called JACKANAPES; and the word is still used with a contemptuous

signification, as already explained. Those Apes were formerly held in leading-strings, like little children, by APE-BEARERS; and this sort of nursing was wickedly assigned as the future occupation of such as died old maids. "I am not for him," says Beatrice, "therefore I will even take sixpence in earnest of the BEARHERD, and lead his Apes into hell."

Ever since the reign of Charles the First, when the royal pastime of BEAR-BAITING was abolished, comparatively few of those animals have been imported. One is now and then announced, as fattening for the slaughter, by our advertising hairdressers, who boast of the wonderful virtues of BEARS-GREASE, for thickening the hair and other purposes. This rank-smelling substance was formerly famed as a remedy for rheumatism, gout, and other diseases; but has now lost its credit. The flesh (and particularly the fat) is eaten at Kamtschatka, from whence many highly-esteemed BEARSKINS are exported to this and other countries. These are sometimes quite black; but the fur of the BLACK-BEAR of America (*URSUS Americanus*) is more silky and glossy than that of Europe. The old recommendation 'not to sell the Bearskins while they were in the wood,' meaning not to promise what is not in our possession, gave rise to the appellation of BEARS given to the sellers of time-bargains, on the Stock Exchange.

The *White*, or *Polar* BEAR, (*URSUS maritimus*), is much larger than the common Bear, being sometimes twelve feet in length. It has a very long white fur; and inhabits Nova Zembla and other cold regions, where it lies torpid during the winter, buried in the snow.

The RACCOON, or RACCOON, (*URSUS lotor*), is nearly the size and shape of the Badger; with a bushy tail as long as his body. He inhabits South America, and is hunted for the sake of his skin; the fur of which is much valued: being reckoned next to the Beaver for the use of the hatmaker.

The (*URSUS gulo*), an inhabitant of the coasts of the Arctic Sea, has a fine glossy fur, of a dark brownish red colour, which is much used for making muffs, linings, &c. Those skins that have least of the reddish tinge are preferred in this country: such as the Siberian variety, which is the blackest. This quadruped is between three and four feet long, and eighteen or twenty inches high, and is called the GLUTTON, on account of its voracious appetite. It lurks in the boughs of trees, and falls on deer or any other animals that pass below. It feeds, indiscriminately, on fresh food or on carrion, and is said to devour twelve or thirteen pounds weight a-day without being satisfied.

The WOLVERENE, or QUICKHATCH, (*URSUS luscus*), is supposed, by some naturalists, to be a variety of the Glutton. It is described as equally voracious, but much less in size. It inhabits Hudson's Bay and Canada, where

it burrows in the earth, and is called the BEAVER-EATER. Its whole body is covered with long thick hair, which is generally of a reddish brown colour, but varies with the season.

The BADGER (*Ursus meles*) is a clumsy, short-legged animal, about thirty inches long, and well known as a native of Britain. In the northern quarter of the island it is the BROCK; and, in former times, it was called the GREY, in consequence of the colour of its fur, which is long and coarse: and, different from other wild animals, it is lighter on the back than on the belly. The Badger lives in burrows, feeding on roots and insects; and is perfectly harmless to mankind, although it suffers much from their prejudiced hatred. BADGER-BAITING was, at one time, a common exhibition at the licensed BEAR-GARDENS, for the amusement of the lower orders who could not afford to pay for the expense of a Bear; and it is probably from this practice that, in ordinary language, TO BADGER signifies, metaphorically, to tease. The male and the female are seldom found together, a circumstance which has given the animal two names in most languages. In England, the inhabitants of some counties speak of the SOW-BADGER and the DOG-BADGER; the former of which has also been called the SAND-BEAR.

The SEA-BEAR, *Phoca ursina*, is a species of Seal, which inhabits Kamtschatka, New Zealand, and the neighbouring islands. It is eight feet long; grows very fat; and sometimes weighs from seven to eight hundred pounds. The species congregate in large families; and are seen lying by thousands on the shores. The *Phoca jubata*, or Maned SEAL, which dwells on the coasts of Patagonia, is similar in its habits to the preceding; but is of a much larger size, being about twenty-five feet long, and weighing fourteen or fifteen hundred weight. This, on account of its mane, is properly called the SEA-LION; but there are various other Seals which pass for Sea-lions and Sea-bears, according as they have been so denominated by different navigators. The same irregularity of nomenclature has given the names of SEA-DOG and SEA-WOLF (besides the more usual one, SEA-CALF,) to the common Seal; and the WALRUS, or SEA-COW, has also been termed the SEA-ELEPHANT. The Great ANT-EATER (*Myrmecophaga jubata*), a long-haired South-American quadruped, from five to six feet in length, is called the ANT-BEAR.

We formerly spoke of certain plants, the names of which were associated with that of the Bear. The following are additional:

The BEARBERRY, or BEAR-WHORTLEBERRY, (*Arbutus uva ursi*), is a shrub, found generally wild throughout this country; with red berries, similar to those of the common red Whortleberry, but easily distinguished by its long trailing

stems. The powder of the dried leaves was once a celebrated medicine for the stone ; and the plant still holds a place in our Dispensatories.

HELLEBORE is a common name for several plants ; one or other of which is supposed to be the ἐλλεβορος μελας, or Black Hellebore of Dioscorides. Which-ever that may have been, all the Hellebores are poisonous : as the name implies, according to the received etymology from the Greek ἐλειν, to kill ; and βορα, food. *Black HELLEBORE* (the *HELLEBORUS niger* of modern Botany, and the *MELAMPODIUM* of old Herbals,) is a native of Austria, Italy, and Greece ; and is common in our gardens, where, from its period of flowering, it is called the *CHRISTMAS ROSE*. This was long taken for the true Hellebore of the ancients ; and dangerous extracts, from the fibres of its root, are still administered in certain diseases : particularly in cases of insanity, for the cure of which it has always been celebrated. The fibres of other roots are often substituted for the *nigra*, in the shops of the Apothecaries ; among which are those of the *viridis*, or *Green HELLEBORE*, found wild in England ; and of the *VERATRUM album*, or *White HELLEBORE*, which grows on the Swiss mountains, and is the most dangerous of this very poisonous tribe.

HELLEBORUS fœtidus (the species that led us to speak of the genus) is a native of this country ; and has the various names of *HELLEBORASTER*, *Stinking HELLEBORE*, *BEARSFOOT*, and *SETTERWORT*. The dried leaves are frequently given as a worm-powder ; and sometimes with fatal effects. It has the name of *Bearsfoot*, from the shape of the leaves ; and that of *Setterwort*, because the roots are used in *SETTING* : that is, in forming artificial issues in cattle.

A *SETON* is a skain of silk or of thread, drawn through the skin and a part of the flesh of the human body, by means of a needle, so as to keep up a discharge of matter, in the curing of certain diseases. The skain is dipped in oil, to prevent its adhering to the flesh, and drawn, bit by bit, every day through the wound to continue the suppuration. The *SETTER* is equivalent to a *Seton*, but is said of cattle only, and is usually inserted in the dewlap. In old herbals *Setterwort* was also called *OXHEAL*. A similar operation, when performed upon horses, is termed *ROWELLING* ; the *ROWEL* being a skain of horse-hair, or of red sarsenet, about the thickness of a goose-quill. It would seem that a *Roll of hair* had, in early times, been the material of the *Seton* as well as of the *Setter* ; both words being referrible to the Latin *setacium*.

BEARSWORT (the *ATHAMANTA Meum* of Linnæus, and the *LIGUSTICUM Meum*, or *Bristle-leaved LOVAGE* of Smith,) has the several old names of *SPIGNEL* or *SPICKNEL*, *MEU*, and *BALDMONY*. It is the *MUILCIONN* of the Highlanders, and the *MICKEN* of the Lowland Scotch. This plant is well known to the common people from its warm, spicy-tasted root ; and by some it is

reckoned a useful medicine. The *Ligusticum levisticum*, or common LOVAGE, originally a native of the Ligurian Alps, is a warm aromatic, and is still medical on the Continent. The *Scoticum*, or Scotch LOVAGE, is eaten as a salad in the Isle of Skye.

There is often a confusion among the old and ordinary names of plants, in consequence of their being applied to designate different species in different countries; and, also, from the transference of a species from one Botanical genus to another. The name of BEARSWORT has, likewise, been given to the common BURDOCK, or CLOT-BUR, (*Arctium lappa*), on account, as is said, of the rough hooked prickles of its globular calyx. The roots, as well as the stalks, of this plant are nutritive; and are recommended in the British Pharmacopœias. BALDMONY, the etymology of which is unknown, has also been used, by some authors, as a synonyme of the *Gentiana Amarilla*, or Autumnal GENTIAN. This plant has the additional name of FELWORT: a compound from the Latin *fel*, gall. The Gentians are a numerous tribe, and are all very bitter. The *campestris*, Field, or dwarf GENTIAN, is an annual commonly found in mountainous pastures; and that which, Linnæus says, is used in place of hops by the Swedish peasants. The *pneumonanthe*, a perennial species, growing in meadows, about two feet high, with blue flowers, is called the CALATHIAN-VIOLET. The *Swertia perennis* is Marsh GENTIAN, or Marsh FELWORT. The Gentian of the Apothecaries (*Gentiana lutea*) is a perennial plant, a native of the Alps and Pyrenees, the roots of which are the bitterest of all European vegetables.

The Greek *αρκτος*, a Bear, is the origin of the two opposite scientific adjectives, ARCTIC and ANTARCTIC (*Anti-arctic*) which, in certain geographical and astronomical applications, are equivalent to northern and southern. An imaginary line, passing through the centre, on which the earth turns in its diurnal rotation, is called its AXIS; and the two ends of that line, where they are supposed to terminate at the surface, are the POLES (Latin *poli*); and are, respectively, the North and the South Poles of our globe. If we suppose this line to be extended, in both directions, it will become an axis to the spherical concavity of the sky; and will mark two points in the heavens, that are also called the North and the South Poles, around which, or rather their line of junction, all the fixed stars appear to revolve. The North Pole of the heavens is a point, situated in the constellation called *URSA minor* or the LITTLE BEAR; and a bright star, in the tip of the tail of this imaginary animal, is called the POLE-STAR or POLAR-STAR, because near to the real Pole. The same star was the *κυνος ουρα*, or dog's tail, of the Greeks; and hence the poets give it the name of CYNOSURE. It was therefore that Arctic (belonging to the Bear, *arctus*), became equivalent to North, and Antarctic to South. The ARCTIC

POLE is the North Pole, and the ANTARCTIC is the South ; whether we allude to the poles of the earth, or of the heavens. A circle, supposed to be drawn round the Arctic, or the Antarctic Pole, at the distance of twenty-three and a half degrees, is termed, respectively, the ARCTIC, or the ANTARCTIC, CIRCLE : surrounding what are called the two FROZEN ZONES, or girdles (Latin *zonus*) of the earth.

The seven large stars, in the back and tail of the Great Bear, which we call the PLOUGH, had the appellation of *Septentrio* among the Romans : from *septem*, seven, and *triones*, ploughing oxen. Shakspeare has SEPTENTRION as a substantive, meaning the North ; and the adjectives SEPTENTRION and SEPTENTRIONAL, for NORTHERN, have been written by a few authors since his time. Johnson gives the adverb SEPTENTRIONALLY, in the sense of NORTHERLY ; and the verb TO SEPTENTRIONATE, signifying to point (like the magnetic needle) in that direction. For these he refers us to Brown ; but SEPTENTRIONALITY, for NORTHERLINESS, still rests on his own authority. We may remark, however, that the use of those words in place of the legitimate compounds of *North*, should be very sparingly written, if we would avoid the charge of pedantry. Two less objectionable adjectives are, BOREAL for Northern and HYPERBOREAN for NORTHERNMOST, or the extremest North : both from BOREAS, a Greek name for the NORTHWIND, or its personified divinity.

Mildness and ferocity, two opposite characters, as exhibited by the Bear in the tame and in the savage state, have been severally attributed to the animal in former times. Two Bears were the nurses of Jupiter, for which kindness they were placed among the stars ; and she-bears came out of the wood, to revenge the insults given to the prophet. It is probably in allusion to the latter circumstance, that the name of BUGBEARS is given to hobgoblins and other imaginary beings who are conjured up in the nursery, for the purpose of frightening naughty children.

In the accounts of imported furs, DEER-SKINS bear a very high proportion. The skins are brought to this country, partly in the hair and partly shaved, or, sometimes, half dressed ; and, in the Canadian trade, their number far exceeds that of any other animal.

The German *Thier* denotes generally what we call a *Beast* ; and it would seem that the Saxon *deor* must have had the same application : Lear speaks of " Mice and Rats and such small *Deere*." The term DEER, at present, is limited to a particular genus. Like the word Sheep, it is both singular and plural ; and, when referring to an individual, is of either sex. The male and female are called the BUCK and DOE ; and these designations have been ex-

tended to some other animals,—such as the GOAT, the RABBIT, and the HARE. The period of the union of the sexes is the RUTTING SEASON; when they are said to RUT. To FAWN is to produce young deer, which are FAWNS while under a year old. All these denominations are general; but, in some of the species, they have also particular names.

The species of the DEER tribe are all included in the genus *CERVUS*, only three of which are now found in Britain. They are ruminating animals, with cloven feet; and the males have a pair of solid horns, which they shed annually. These (called a HEAD of HORNS) are real bones, adhering to the bone of the forehead: each consisting of a BUR, or rose-shaped foot, and a BEAM, like the mimic trunk of a tree, with branches termed ANTLERS. Antler is from the French *andouiller*, which has the same signification, and this again probably from *douille*, a socket; as if, metaphorically, the antler were inserted in the stem or beam. The age of the hart is counted by the number of his antlers, which increases at every annual renewal until the seventh year; when, amounting perhaps to sixteen or eighteen, the *Head* is said to be BEAMED, BRANCHED, and SUMMED, as the Antlers never multiply at any subsequent renewal. The first branch is called ANTLER; the second SUR-ANTLER; and all the rest are called ROYALS, or SUR-ROYALS. The little buds, or BROCHES, about the top, are called CROCHES, which are either ranged like a crown or palmated, according to the species of the deer. Some kinds have BROW-ANTLERS; in which case, those immediately above are termed BEZANTLERS: a corruption, as is said, of *Bis-antler*, from the Latin *bis*, twice, that is, second. The Latin name of the Stag (*Cervus*) is derived from the Greek *κερας*, a horn. Whatever belongs to deer is CERVINE.

The ELK, *CERVUS alces*, has horns spreading into broad palms, with sharp outside snags, but no separate branches. He is of a dark brown colour, and inhabits the colder parts of Europe, Asia, and America. The American MOOSE-DEER is a large variety of the Elk; sometimes nearly six feet high, and weighing ten to twelve hundredweight; its horns thirty inches long, and weighing fifty pounds. The skin of the Elk is almost impenetrable to gun-bullets; and when dressed into buff, it is strong, soft, and pliable. He is said to be subject to fits of Epilepsy; and, in Norway, his hoofs are reckoned a remedy for that disease among mankind. The *ANAGRUS fætida*, Stinking BEAN-TREFOIL, is said to be a favourite food of the animal.

The REIN-DEER (*CERVUS tarandus*) is between four and five feet high; and, unlike all the other species of the tribe, both male and female have horns: these are large, slender, and branchy, with palmated tops, and palmated antlers hanging over their brows. The Rein-deer are the principal wealth of the Laplander. They furnish him with milk, cheese, and flesh; and he clothes

himself with their furs. In winter they are harnessed to sledges, which they drag over the snow at the rate of forty or fifty miles a day : it is probably on this account that they are called *Rein-deer*. The Indians, with whom they are not domesticated, carry on an extensive trade in their skins. Attempts have been made to naturalize those animals in this country, where they have lived for a time and produced FAWNS (the name of their young), but the colonies have never prospered. Their means of subsistence are not the same. The chief food of the *Rein-deer*, in Lapland, is the *Rein-deer Moss*, *LICHEN rangiferinus*, and this hoary brittle-leaved vegetable, or something like it, is common in many parts of this country ; but the British plant is of much humbler growth than that of Lapland, where it rises a foot high, and covers the ground like snow.

The LICHENS are a CRYPTOGAMOUS genus of plants ; that is, they belong to the Botanical Class CRYPTOGAMIA (a Greek compound signifying *secret marriage*), which includes those vegetables only that never produce flowers : such as Ferns, Mosses, and Mushrooms. The name is derived from the Greek *leichen*, a tetter, or ringworm, and was given to some mossy plant, growing on stones, then applied as a remedy for that cutaneous distemper ; but which of the modern Lichens was that of the ancients is now unknown. The species included under this genus are very numerous ; we believe nearly four hundred ; and only a few of them are generally known by English names. Our early Botanists called the whole of the tribe Liverworts, because some of them were prescribed as cures for Liver complaints ; but more recently many of the Lichens have been dispersed among other genera, and their ancient virtues have been forgotten. Two species are still retained by many medical practitioners ; and these are also valued for their other virtues :—

The *LICHEN Islandicus*, ICELAND MOSS, or *Eryngo-leaved LIVERWORT*, which grows in this and many other countries besides Iceland, still stands in our Pharmacopœias as a remedy for colds, consumptions and other diseases. This Lichen, boiled in three or four successive portions of water to take off its bitter taste, is again boiled up with milk into a jelly and used as a food by the inhabitants of Iceland. The LICHEN *Roccella* (a foreign species) is also mentioned, in some of the authorized medical collections, as useful in coughs and consumptions ; but it is better known, as a dye-stuff and as a chemical test, under the names of ARCHIL, or ORCHIL, and LITMUS. ARCHIL (a corruption of *Roccella*) is the commercial name of the powdered plant, and also of a dark-red paste prepared from it, by maceration with urine and lime, and imported for the dyers ; who use it chiefly to give a lustre (or BLOOM as they call it) to other colours ; for the red colour which it produces, of itself though beautiful, has little permanency. By a subsequent fermentation, the red

paste becomes blue. It is then LITMUS, or LACMUS; and is an admirable test of the presence of acids, which instantly change the blue colour into red. Paper tinged with this substance is employed for chemical experiments, and is called LITMUS-PAPER.

Other Lichens have been manufactured into Dye-stuffs, of which the most generally known is the *tartareus*. This grows, in a thick crust, upon rocks, and, with some admixture, is ground into a purple powder called CUDBEAR. This is reckoned a very inferior article; but the *LICHEN fuciformis*, found on the rocks of Cornwall, and more plentifully in the Mediterranean, the Canary Islands, and the East Indies, is preferred by some dyers to the real Archil. Among the medical species which have lost their virtues, we may notice the *Pulmonarius* or Lungwort LICHEN, once a specific in consumptions, which still holds its place in Continental Pharmacopœias; and the more famed *caninus*, Ash-coloured GROUND-LIVERWORT, from which was prepared the *ANTILYSSUS PULVIS*, a certain remedy for Hydrophobia, which has but recently been expunged from our *Materia Medica*.

The FALLOW-DEER (*CERVUS dama*) is well known in this country: the species being half domesticated, living, in flocks, in parks prepared for their reception. The American Fallow-deer (*CERVUS Virginianus*), though similar and about the same size, is a different species, and is that of which such a multitude of skins are imported into Europe. Both the BUCKSKIN and the DOESKIN of the Fallow-deer make excellent leather for gloves and other purposes. The etymology of the cognomen FALLOW has been generally referred to the colour, Saxon *falewe*, brown, and that again to the Latin *fulvus*. Granting this to be correct, FALLOW-FINCH, a name given in some places to the WHEATEAR (*SYLVIA ænanthe*) should be referred to the same source. See YELLOW.

In the language of the Forester, the Buck of the Fallow-deer is called a FAWN, in the first year; a PRICKET, in the second; a SORREL, in the third; a SORE, in the fourth; a BUCK of the first Head, in the fifth; and a GREAT BUCK at six years. The DOE is also a FAWN, in the first year; a TEGG, in the second, and a DOE in the third. When the Buck retires to rest, he is said to be LODGED; and he is ROUSED, when disturbed by the huntsman.

The AXIS, or GANGES STAG, of which there are several varieties (if not species) inhabiting India and other parts of the East, lives also in flocks; and is valued both for its flesh and fur. The spotted variety has been imported into Europe, and kept, in parks, along with the Fallow-deer, which it resembles in shape and size. This is said to be the Indian animal which Pliny states to have been sacred to Bacchus.

The ROE (*CERVUS capreolus*) is still an inhabitant of the Highlands of Scot-

land, though much less common than formerly. The ROEBUCK and the DOE (or female Roe) are constant in their attachment; living together with their family, but not in herds: and hence the sportsmen speak of a BEVY OF ROES, and a HERD of other deer. They are less in size than the Fallow-deer; being scarcely four feet long, and only from twenty-seven to thirty inches high. They live in mountainous districts, on the borders of woods; feeding on grass, and, in winter, on the tender branches of shrubs and trees. The berries of the *RUBUS saxatilis*, or STONE-BRAMBLE, (called, therefore, ROEBUCK-BERRIES) are their favourite food. It is the juice of this fruit, fermented with honey, from which the Russians extract a strong spirit. If taken young, the Roe may be tamed, but he never can be rendered familiar. The capricious aversions which he is apt to take against individual persons make him always dangerous. The Roe, it is said, never winks, even when asleep; and hence his blood has been prescribed as a cure for the short-sighted and purblind. With sportsmen, the Roe is a KID, during the first year; a GIRL, in the second; a HEMUSE, in the third; a ROEBUCK of *the first head*, in the fourth; and a *fair* ROEBUCK, at five years: he is BEDDED, when he retires to rest. The *CERVUS pygargus*, or TARTARIAN-ROE (the *Tail-less* ROE of Pennant) is a very similar, but a different species.

The RED-DEER (*CERVUS elephas*) is the noblest of all the tribe. The STAG, or HART, (the Buck,) has been famed from the most remote antiquity. His stature (sometimes more than four feet high), his elegant form, and his branching horns covered, it may be, with twenty antlers, altogether mark him as the most majestic inhabitant of the forest. His female, the HIND, is of a less size and more slender make. In technical language, her FAWNS are termed CALVES. The He-fawn, after the first year, when the knobs of his horns appear, is a KNOBBER; in the third year he becomes a PRICKET, or BROCK; in the fourth, a STAGGARD; in the fifth, a STAG; and, in the sixth year, a HART. If hunted by a King, he is a HART-ROYAL; and, if he escape, he is a *Hart-royal proclaimed*; because proclamation is made that no one else shall kill, or molest, him. The Hind is also called a CALF in her first year; a HEARSE, in the second; and a HIND, in the third year. The bed of the Stag is his LAIR, in which he is said to HARBOUR, or to be HARBOURED: when forced to leave it, he is UNHARBOURED.

DEER-HUNTING is sometimes a dangerous, as it always is a cruel sport. When a Stag flies to a river and swims across, '*he is taking SOIL*;' but if he is hard pressed and sees no way of escape, he occasionally turns upon his ruthless pursuers, and defends himself with desperate resolution. He is then said '*to stand at BAY*:' placing dogs, horses, and men in imminent danger. The STAGHOUNDS, or DEERHOUNDS, by which he is tormented, are powerful

animals: a breed between the Greyhound and the Bloodhound. DEERSTEALERS and the crime of DEERSTEALING were the consequence of the Game-laws, which sanction a property in wild animals: a right that has always been unpopular. In the WOODCRAFT of former times, many devices for catching deer were employed by the DEERSTALKERS. Inclosures, called BUCKSTALLS, or DEERHAYS, were in general use by the Foresters as well as by the DEERSTEALERS; for the toil of the chase was undergone for the sake of the sport and not of the prey. HAY, Saxon *hæg*, is an old orthography of HEDGE; and those HAYS were palings surrounding a small spot of ground, and so managed that when the animals were enticed or driven into the snare, they could not find the way to escape. The Hays for catching Rabbits were nets. 'To Dance the Hay,' a phrase which we find in old English authors, was the dance of a party, having their hands linked together so as to form a ring, or inclosure.

On examining the herd of deer, of whatever species, those bucks that were lean, and consequently worthless, were formerly called RASCALS. The word appears in Saxon dictionaries; but that language has no kindred term. It was probably brought in by the Normans with other phrases of the chase, and seems akin to the modern French *Racaille*, which signifies Rubbish: what remains after every thing valuable is taken away,—and, particularly the RABBLE, or outcasts of the people. Our present usage of the word Rascal denotes a worthless fellow, who possesses no one virtue, and is, consequently, presumed to be capable of any vice. Fraud and deception are commonly associated with the term RASCALITY; because the higher vices have more specific names. When we call a man a RASCALION, we allude more directly to the tribe of wretches to which he belongs. RASCALLY is the adjective, and implies mean, sneaking villany.

The WAPITI, *Cervus Canadensis*, the American STAG, or RED-DEER, is larger than the Stag of Europe. Some authors have named it the AMERICAN ELK: but improperly, for this would confound it with the MOOSE-DEER, from which it is wholly distinct. There are various other species of deer; but their names are scarcely known in this country except to naturalists.

The horns of the deer, or HARTSHORN, have been medical from time immemorial. The shavings or raspings, boiled for a long time in water, produce a considerable proportion of HARTSHORN-JELLY, which is of a nourishing quality. By distillation, an ammoniacal liquor is procured, which, freed from its oil and rendered limpid by successive distillations, is commonly called SPIRIT OF HARTSHORN. It is a Carbonate of Ammonia dissolved in water which, when saturated, deposits the Carbonate in the form of a salt usually termed SALT OF HARTSHORN, or VOLATILE SALTS. By continuing the heat, the

Hartshorn is calcined and wholly converted into Phosphate of Lime, which is ground into a white powder, and, in various mixtures, is prescribed as a medicine. These different preparations are also made with common bones, which, unless in their containing a less proportion of gelatine, do not differ in their constituent principles from Hartshorn.

Among insects, the STAG-BEETLE, STAG-CHAFER, or FLYING-STAG, (*LUCANUS cervus*), is the largest of all the European beetles; being nearly two inches and a half long. Its name has been given on account of its long projecting jaws, which resemble, in miniature, the horns of a stag: a peculiarity that characterises the genus. This insect lives generally in the neighbourhood of oak trees, feeding on the honey-dew of their leaves. Its larva is found in the hollow cavities of those trees, where it lives upon the soft decayed parts of the wood. These larvæ are nearly four inches long, and are supposed to be the *Cossæ*, a favourite food of the ancient Romans. They are said to live five or six years before they are full-grown, when they change into the chrysalis state, and, about three months after, become Beetles.

Of the vegetable tribes, we have already mentioned several plants, whose names are associated with those of the deer; the following are additional.

HARTWORT was an old name, common to several umbelliferous plants which are now distributed among different genera. It has been retained by Smith as a designation for the genus *TORDYLIUM*, of which there are only two British species, (both annuals,) the *officinalis* and the *maximum*: the *small* and the *great* HARTWORT.

HARTS-TREFOIL, or HARTS-CLOVER, is the *TRIFOLIUM officinalis*; better known by the name of MELILOT. This is supposed to be the famed *Melilotos* of Dioscorides; and the name is understood to be *Meli-lotos*, or *Honey-lotus*; but why it was so named seems strange: for the plant (the flowers excepted) has a nauseous scent and an acrid bitter taste. It was formerly reckoned a valuable medicine, and still remains so, in some parts of the Continent.

BUCKSHORN and HARTSHORN are names given, indiscriminately, to an annual species of PLANTAIN, the *PLANTAGO coronopus*. Four other species of this genus have perennial roots, and are well known natives of Britain. The *maritima*, or *Sea PLANTAIN*, though growing on the sea-shore, as the name implies, is also found on the tops of the highest mountains. The *lan-ceolatus*, RIBGRASS, is common on natural pastures, and is also sown, along with clover, by the farmer. Its long narrow leaves, from which the ribs separate in threads, and the still longer slender stalks (with black heads containing the seeds and capsules) furnish innocent amusement to the little rustics. The *media*, or *Hoary PLANTAIN*, having broader leaves and cylindrical spikes, is also common on hilly pastures. The *major*, or *Greater PLANTAIN*, has still

broad leaves, and is so generally found on road-sides as to have received the name of WAYBREAD. This last species was long medical; and its leaves are still applied, in the country, to wounds and sores: Shakspeare makes frequent allusions to its virtues. The genus *ALISMA*, of which there are four British species, all growing in lakes, pools, or bogs, is the *Water PLANTAIN*, or *THRUMWORT*. The *LIMOSELLA aquatica*, another water plant, is *Bastard PLANTAIN*, or *MUDWORT*: it is the only species of *Limosella* indigenous to this country.

Extremely different from all the Plantains above mentioned is the *MUSA Paradisiaca*, or *PLANTAIN-TREE* of the East Indies, which is cultivated in all the warm regions: its sweet mealy fruit, shaped like a large cucumber, constituting the chief vegetable food of the inhabitants. Although rising to twelve feet and ten or twelve inches in diameter, it is herbaceous; for its stem always falls after flowering, which, in those countries, it does every two years. The *MUSA sapientum*, or *BANANA-TREE*, is a peculiar variety rather than a different species. The fruit of both kinds, when roasted, are eaten like bread; but they must not be confounded with the *BREAD-FRUIT-TREE*, (*ARTOCARPUS incisa*), which has been spread, from the Society Islands, over the torrid zone. This is a real tree, often forty feet high, with globular fruit five or six inches in diameter. It is usually roasted before it is quite ripe, and tastes something like a potato.

A species of Fern, *ASPENIUM scolopendrium*, which has long, rough, lance-shaped leaves, and grows on old walls, is called *HARTS-TONGUE*. This, like other species of *Asplenium* formerly mentioned, was long medical in this country, and still is so on the Continent. The generic name, from the Greek privative (*a*) and *splen*, the spleen, was given because it was supposed to cure diseases of that viscus; and hence the English name of the tribe,—*SPLEEN-WORT*.

The *MENYANTHES trifoliata*, *WATER-TREFOIL*, or *BOGBEAN*, is generally called *BUCKBEAN*. It is a beautiful flowering plant, with intensely bitter leaves, infusions and extracts of which are, in certain cases, prescribed by our physicians. Another species of this genus, the *nymphæoides*, *Fringed BUCKBEAN*, or *lesser WATER-LILY*, is found, occasionally, in the rivers and lakes of this country. It has a perennial stringy root, with heart-shaped leaves, and yellow flowers growing on the summits of very long stems. What are better known by the name of *Water-lilies* belong to other genera.

We have already noticed the *Roebuck berries*: the fruit of another species of *RUBUS* (we know not which) had formerly the name of *HINDBERRIES*, *HART-BERRIES*, or *HARTLEBERRIES*. Of those shrubs, the *RUBUS fruticosus* is the *Common BRAMBLE*; the *idæus* is the *RASPBERRY*; and the *cæsius*, which is

still medical on the Continent, is the DEWBERRY, or *Small BRAMBLE*. The *chamæmorus*, CLOUDBERRIES, KNOTBERRIES, or KNOUTBERRIES, (known on the mountain moors of Scotland by the name of AVERONS,) is an excellent scorbutic in Sweden. The Laplanders eat them, as a delicacy, in the milk of the Rein-deer. The *suberectus*, the *corylifolius*, and the *arcticus*, are other native, but less known, species of this genus.

The Latin *FELIS*, the CAT, from which we have formed the adjective FELINE, is used by the naturalists to designate a genus of quadrupeds, each of which possesses certain characteristics in common with that domestic animal. All have round heads, short jaws, a rough, bristly, tongue, and sharp retractile claws,—that is, the nails are lodged in a sheath, from which they can be protracted at pleasure.

The LION, *FELIS LEO*, is the undisputed monarch of the African Desert. He is of a tawny colour; sometimes eight feet long from the nose to the tail, which is about half his length and tufted at the extremity. His strength is prodigious, and (perhaps from association with that, and the shaggy mane that covers his neck and shoulders) his long and frequent roaring is terrible. When irritated, he has another sort of cry, short and repeated, which is said to be still more appalling than his roar. The LIONESS, his female, has no mane, is only about two-thirds of his size, and has much less daring; except when guarding her WHELPS, (or CUBS, as some call them,) at which times she is extremely ferocious. The Lion shuns the light of the sun, seeking his prey chiefly during the night; and hence his lair, or covert, is called his DEN.

Ancient historians have given the Lion credit for virtues which do not seem to have descended to his posterity: he was grateful for kindness, and generous as well as brave. To be LIONHEARTED is to be inaccessible to fear. LIONLIKE is like a Lion, whether in his nature or in his appearance; and LEONINE is a less common word, of similar import, from the Latin *Leo*; the adverb LEONINELY has been written. The adjective LEONINE is also used to denominate certain Latin verses which are composed of hemistichs with double rhymes: such as these on a poet of Bresse,

Brixia, vestrates quæ condunt, carmina, vates,
Non sunt nostrates tergere digna nates.

The origin of this appellation is uncertain: some say from one *Leoninus*, and others, from *Leo*; “because the loftiest of all verses.”

The combat with the Nemean Lion was the first of the labours of HERCULES, who is represented as clothed with the skin of the vanquished animal:

“that fur, however, which was formerly the robe of heroes, now serves the negroes for a mantle, or a bed.” The great strength of Hercules has furnished us with the metaphorical epithet **HERCULEAN**.

The Lion of Hercules appears in the heavens. It is the constellation *LEO*, one of the signs of the Zodiac; and, in Astrological language, is the domicile of the sun, whose course through the twelve signs is supposed to be typified by the twelve labours of the imaginary demigod. Lions were harnessed to the triumphal car of Bacchus: they were also consecrated to the sun, and received divine honours in his temple at Heliopolis. Among the Israelites, the Lion was the badge of the tribe of Judah; and, in the symbolical phraseology of religion, ‘The Lion of the tribe of Judah’ is an appellation of the founder of Christianity.

REGULUS, the LION’S HEART, is a bright white star, of the first magnitude, in the constellation *LEO*. The name (a diminutive of the Latin *rex*) signifies a *petty king*; and was given from the ancient belief that it *regulated* the affairs of the heavens. At a point of time two thousand five hundred years before the Christian era, this star marked the summer solstice; that is, it was the place of the sun at the longest day. The winter solstice was then marked by another beautiful white star, at the extremity of *AQUARIUS*, in the mouth of the *PISCIS AUSTRALIS*, or SOUTHERN FISH. In our catalogues this star is named FOMALHAUT, from the Arabic *Fom-al-haut*, the mouth of the Fish. At that period, the Vernal and the Autumnal Equinoxes were respectively designated by two red stars: *ALDEBARAN*, in the Bull’s eye, and *ANTARES*, in the heart of the *SCORPION*. Those four, from their occupying such particular points of the heavens, were termed ROYAL STARS. *LEO* minor, the *Little LION*, is a modern constellation of the Northern Hemisphere.

In the old chemical nomenclature, the term *REGULUS* had a particular application not yet forgotten in the arts. The ORE of a metal (that is, the native state, or states, in which it is found when combined with other substances) often acquires a name previous to its being refined or known to be a metal. In such cases, the separated metal was termed *Regulus* for the sake of distinction. Thus we speak of the *Regulus of Antimony*, of *Arsenic*, &c., though, even in the trade, the *Regulus*, or refined Ore, is seldom expected to be pure.

In natural history, there are various names which have been conjoined with that of the Lion, from some real or imaginary similitude. Such as are denoted by common English words are given under other heads; but there are others which, though they appear in Dictionaries, are merely translations of the Greek or Latin denominations. Thus, in Botany, from the Greek *leon*, we have *LEONOTIS*, LION’S EAR; *LEONTICE*, LION’S-LEAF, and other genera of

foreign plants. The genus *LEONURUS*, literally LION'S-TAIL, retains the old name of MOTHERWORT; because the only British species (*cardiaca*) was formerly prescribed in certain hysterical complaints, then called diseases of the Mother. It is a tall, bitter, perennial herb, with a disagreeably pungent smell.

DANDELION (corrupted from the French *dent de lion*, Lion's-tooth) is the English name of the genus *LEONTODON*, a Greek compound having the same signification. The name is given on account of the shape of the leaves of the principal species, which are peculiarly notched on the margin, so as to have some resemblance to the teeth of the Lion. The common Dandelion (*taraxacum*) is still preserved in the Pharmacopœias, as a diuretic; and its effects are so powerful, in this respect, as to have given it, in most languages, a well-known vulgar name. The dried roots are used in place of coffee in some parts of Germany, and are said to be an excellent substitute. According to the modern arrangement of the genus, the *palustris*, Marsh DANDELION, is the only other British species.

The PUMA, CONGOUAR, or AMERICAN LION, (*FELIS concolor*) inhabits the warm and temperate parts of America. He has been mistaken for the Lion, whom he somewhat resembles in colour; but he is only about five feet long, and without a mane. In the warmer regions, he is almost equally dangerous; but his ferocity decreases in proportion to the coolness of the clime, so as, in some parts, to be completely tamed, like a cat. The fur of this animal is valued by the Indians, who also eat its flesh, as the Negroes do that of the African Lion.

The TIGER, or TYGER, (*FELIS tygris*) is an inhabitant of Asia, and, particularly, of the JUNGLES, or woody thickets, on the Delta of the Ganges. This beautiful animal is of a pale yellow colour, with long black stripes, running from the back to the belly. What is called the Royal Tyger is of immense size and strength; scarcely, if at all, inferior in those respects to the Lion: equally ferocious, and still more the enemy of man. Some etymologists have derived the name from an Armenian word signifying an arrow, on account of the prodigious velocity and extent of his bound when darting upon his prey. The skin of the Tyger, for which it is hunted, snared, or poisoned, is highly prized in China. The TIGRESS (or TYGRESS), like the Lioness, produces, once a year, four or five CUBS at a litter. The Grecian Bacchus was drawn on his triumphal car by Tygers and Panthers.

The PANTHER, *FELIS pardus*, an inhabitant of Africa, is next in size, as well as in cruelty, to the Tyger. It is pale yellow, with five or six spots on each flank. A variety, also spotted, but with a ground-colour entirely buff-yellow, is supposed to be the Panther of antiquity. The Panther of the Ex-

hibitors and Furriers is the *JAGUAR* (*FELIS jaguar*), an American animal, about the size of a Wolf, and which, from its ferocity, has been termed the *American TYGER*. The *Mexican PANTHER* (*FELIS pardalis*), the *OCELOT* of Linnæus, is about three feet long; its fur elegantly variegated, on a white ground; and is the most beautiful of all the spotted animals.

The *LEOPARD* (*Lion-pard*), *FELIS leopardus*, is often confounded with the Panther, or real *PARD*, from which it differs little; except in being of a much smaller size, only about four feet long. Both abound in the interior of Africa, and are most destructive to camels, horses, and other domestic animals. Their skins are much valued, and frequently brought to Europe; those that are of a bright yellow colour, with well-defined black spots, fetching very high prices. Two Leopards, subsequently exchanged for Lions, were the ancient supporters of the arms of England.

DORONICUM (a corruption of an Arabic term) is the generic name of certain herbaceous plants, of which the only British species, *pardalianches*, *LEOPARD'S-BANE*, is the chief; and was so called because it was formerly supposed to be poisonous to beasts of prey, although medical to man. Some of the species have been since removed to the adjoining genus, *ARNICA*, all of which are foreign plants; and the *ARNICA montana*, *Mountain ARNICA*, or *German LEOPARD'S-BANE*, although poisonous, occupies a place in all the Dispensatories of Europe; where it is marked as a specific in a multitude of different diseases.

The *OUNCE*, or *ONCE*, (*FELIS uncia*), an inhabitant of Barbary, Persia, and China, (also spotted,) is nearly the length of the Leopard, but with a longer tail. It is rather of a gentle nature; and, like the *Hunting LEOPARD* (*FELIS venatica*), the *CHETAH* of India, is tamed and trained for the chase of Antelopes and other game. The skins of the Ounce are brought from China to Russia, and sold there at about twenty shillings a-piece.

The *LYNXES*, or short-tailed Cats, form a division of the Feline genus. The *Common LYNX*, *FELIS lynx* of Linnæus, (*Loup cervier* of the French furriers,) inhabits Asia and the east of Europe. It is usually about the size of a fox; but that called the *IRBYS* in Usbec Tartary is between four and five feet long. The colour of those animals is generally reddish yellow, with dark brown spots; but it differs with the varieties of which three, at least, are known in Sweden, by the names of *CAT-LYNX*, *WOLF-LYNX*, and *FOX-LYNX*. The Furs are imported from the north of Europe; and the lighter coloured, on which the spots are more distinctly marked, fetch a high price.

The *CARACAL*, or *Persian LYNX*, is supposed to be the true Lynx of the ancients. It is said to follow the Lion and feed on the remnants of his prey; from which circumstance the Arabs call it the *LION'S-GUIDE*. This animal,

which resembles the common Lynx in every respect except in not being spotted, is also tamed and trained for the chase. The *Canadian* LYNX, or WILD CAT of the American Hunters, (*FELIS Canadensis*), is covered with fine long hair, of a reddish-grey colour, all over the body. The skins of this species are imported here in immense quantities.

In classic mythology, the Lynx was sacred to Bacchus, and, sometimes, harnessed to his chariot as were the Tigers and Panthers. The sight of the animal was so penetrating that it could see through opaque bodies, from whence the epithet LYNX-EYED; and its urine was converted into precious stones. Modern astronomers have placed the LYNX in the heavens, where it constitutes one of the northern constellations.

The CAT, (*FELIS catus*), that deadly enemy of rats and mice, is found, domesticated, in all the civilized parts of the world. The wild animal, CATAMOUNT, or MOUNTAIN CAT, of which naturalists suppose the tame to be a variety, is much larger than the common Cat; of a yellowish grey-brown colour; with a black stripe along the back, and dark-coloured bands on the neck, sides, and thighs.

Besides the domestic Cat of our islands, there are many other supposed varieties of the common Wild Cat. Of those, the chief are: the *Angora* CAT, with long silky hair of a silvery whiteness; the *Blue* CAT, reared in Siberia on account of the fineness of its fur, which is long and of a slate colour; and the *Tortoise-shell* CAT, having short fur, spotted with black, white, and orange. The latter is also called the *Spanish* CAT, and is not uncommon in this country. CATLIKE is, like to the common Cat, whether in character or appearance.

The general name of the house Cat,—that by which it is called upon when wanted, whatever be the age or sex,—is PUSS, or, occasionally, its diminutive, PUSSY; and the same appellation is given by sportsmen to the hare. A TABBY-CAT (or, contractedly, a TABBY) is merely a brinded Cat. The female KITTENS (that is, brings forth young) two or three times a year; and has from four to six KITTENS at a litter. The grown males are TOM-CATS; if cut, they are GIB-CATS; and the females are sometimes, on account of their general colour, rather ludicrously called GRIMALKINS,—formerly GRAY-MALKINS. MALKIN is an old diminutive of Moll, and was used to designate a Mop, as well as a scullion or kitchen wench: it was also a figure, dressed up in the manner of a scarecrow. The MAID-MARION, (the bride of Robin Hood in Morris-dances,) whom we still see in the annual processions of the London Chimney-sweepers, was, in time, gradually divested of her honorary rank of QUEEN OF THE MAY until she became an ordinary *Malkin*.

When speaking of the Cat generally, we are accustomed to assume the

feminine gender; because the male is much less domesticated. When fondled, she wags her tail and PURRS, or denotes her pleasure by a low continued murmuring sound called PURRING. She expresses her wants by a short, but reiterated, plaintive cry termed MEWING, or MEWLING. Some writers have attempted to distinguish between the verbs To MEW and To MEWL, supposing the former to be weaker and more appropriate to the cry of Kittens: both, however, are from the same French origin. Shakspeare applies the word *Mewling* to the crying of an infant.

In their rutting seasons, which are frequent, Cats congregate during the night; when their lugubrious wailings and screams, termed CATERWAULING, disturb the sleep of the neighbourhood. It is an imitation of those frightful squallings that is made, in the theatres, by an instrument called a CATPIPE (or, more commonly, a CATCALL) when it is wished to DAMN, that is *condemn*, a new play, by refusing it a hearing.

It is, probably, from their noisy midnight revels, that cats have been always famed in the annals of superstition. They were sacred to the Moon; and DIANA took the form of a Cat, when Apollo assumed that of the Eagle. The triform HECATE (the infernal DIANA) was the Goddess of enchantments. She was associated with the Furies; and her priestesses (some of whom had been changed into Cats) were succeeded by the WITCHES of the northern nations. These still exist in the degraded imaginations of the ignorant vulgar. They are old Women who have sold themselves to the Devil, for the power of bringing diseases and other evils on those whom they hate. They hold their revels by moonlight, assuming the shape of Cats; which each can do *nine* times in succession: surviving death (which can only be inflicted by silver bullets) in each of the eight preceding metamorphoses. They ride on Broomsticks and cross the seas in Egg-shells. The saying that 'a cat has *nine* lives,' and the name of the scourge, 'a CAT-O'-NINE-TAILS,' are both associated with this superstition.

That Cats are extremely tenacious of life is well known to the CAT-STEALERS of the metropolis. These wretches, chiefly women, often flay the poor animals alive, for the sake of an additional penny on the skins, which the Furriers purchase at about a shilling a piece. If the skin is not taken off before, *or immediately after*, death, the fur loses its gloss and becomes what is called *stubborn*. It is the same with sables, squirrels, and other small animals; which are, therefore, caught in traps to be killed at pleasure. From a similar principle of vitality, the hair cut from a person who has been some days dead is of no value to the peruke-maker; and it is said that even the colours of shells lose something of their lustre, if not torn from the backs of the living inhabitants. QUILLS, too, are plucked bleeding from the wings of the geese.

The trade is chiefly supplied with CATSKINS from Holland and Germany. Those are the same species as the English, but, being probably bred for the purpose, are larger and fetch double the price. When Catskins are made into muffs or tippets, they change their name (that they may pass current for foreign skins of a superior quality) and are called GENETTES, as if they were the Fur of the Genet. The skins of the Canadian Lynx are also imported under the name of Cats; and both sorts are sold either CASED or OPEN. The skins, like those of the Hare and Rabbit, are taken off whole in the form of a sack; when the fur is kept on the inside it is said to be *Cased*, and if on the outside it is *Open*.

The intestines of the common Cat are, it seems, larger than those of the wild animal from which the species is supposed to have sprung. Those intestines, when dried, are the original CATGUT, employed, either single or twisted, in stringed musical instruments, on account of their elasticity, by which they have the effect of sonorous vibrating wires. The intestines of sheep and other animals are now used for that purpose, and also for what are called BANDS in machines. A sort of Cotton, or Linen, Cloth, in which the threads of the Warp and the Weft are twisted and stiffened so as to produce a fabric something like wire-cloth, used for stretching out bonnets and other articles of female dress, is also called CATGUT. A somewhat similar article, but more closely woven and stiffened with glue, is termed BUCKRAM: Italian *Bucherame* (from *bucheráto*, full of holes) alluding to its sieve-like texture.

The eye of the Cat is peculiarly constituted so as to admit or shut out the light. In broad day-light the pupil is contracted, while in the dark it expands so as to render objects visible when they can be seen by scarcely any other animal; and a person who sees readily in the dark is, therefore, said to be CAT-EYED. In this state her eyeballs glare and seem to emit coruscations of light; and hence a hard semi-transparent mineral, which exhibits yellow radiations under certain points of view, is called CAT'S-EYE. This is the SUN-STONE of the Turks, and the best pieces, which are the size of small pebbles, are very scarce. It has the Latin name *Oculus Mundi*. The FISH-EYE-STONE (APOPHYLLITE) scarcely differs from the Cat's-eye, except in its colour, which is bluish. Both are silicious, and are reckoned sub-varieties of the Opal.

The OPAL, so famous in former times, is, notwithstanding its inferior hardness, still reckoned among the precious gems. It is of various colours, changeable according to the different position of the stone. Superstition gave this gem the power of a charm: it changed its colour when poison was administered to the wearer. OPALINE is possessing the quality of the Opal in its reflexion of colours, or OPALESCENCE. An opaque variety of Opal,

which becomes translucent when immersed in water, is termed **HYDROPHANE**.

From the French *chat*, a Cat, mineralogists have formed the epithet **CHATOYANT**, to designate such substances as reflect the rays of light in an undulating and changeable manner. A beautiful crystallization made, by the workmen, from the brine which runs from common salt when it is taken from the boiling pan, is called **CAT-SALT**. Two varieties of Mica are, from their colours, severally called **CAT-SILVER** and **CAT-GOLD**. **MICA**, or **GLIMMER**, (Latin *micare*, to glitter,) is a foliaceous mineral, divisible into extremely thin laminæ, usually dispersed among quartz and other fossils, but also occurring in six-sided crystals. Thin transparent plates of Mica are found in Siberia, of eighteen or twenty inches diameter, and are there used for window panes: they are also exported, by the name of **MUSCOVY GLASS**. Mica, which has the adjective **MICACEOUS**, is otherwise called **TALC** (Latin *talcum*); and when ground into a fine powder (which is in all cases white) it is used for various purposes. It forms a sand for drying ink, and is triturated with Carmine and a small portion of Oil of Benzoin, in the manufacture of **ROUGE**.

Stony unflammable lumps found in Coal-mines, having frequently the impression of ferns, are termed **CAT'S-HEADS**.

It is a common saying, that 'throw a Cat from any height she will always fall on her feet.' It is in allusion to this, that a sort of double tripod, placed before the fire to hold plates or dishes, is called a **CAT**. It has six equal legs, spreading in all directions from the centre, like the radii of a sphere, and equally distant from one another: so that, when it is placed upon any three, there are always other three opposite and upwards. An instrument (the Latin *Tribulus*) of a similar shape to the **CAT** last described, was formerly much used in warfare to check a charge of cavalry. It consisted of four iron spikes, each three or four inches long, also radiating from a centre, and so equally disposed, that, when any three rested on the ground, the fourth stood upright; and, being scattered in numbers on the path, wounded the feet of the horses. It was called a **CROWFOOT**, and also a **CALTROP**. The reason of the former name is obvious; but the etymology of the latter has been variously assigned. The Saxon *Coltræppe* is probably *Colt-trap*,—a trap for horses. It designated some plant of the thistle kind, which is very vaguely described in the glossaries; but that which properly deserves the name is the *TRAPA natans*, an annual native of ponds in the south of Europe, the fruit of which is a nut with four diverging spines, that frequently wound the feet of horses and other domestic animals. In this country, two species of *POTAMOGETON*, (**POND-WEED**) the *crispum* and the *densum*, were, on account of their angular seeds, formerly included in the, now foreign, genus *TRIBULUS*, and termed, re-

spectively, the *Great* and *Lesser* WATER-CALTROPS: the latter has also been called FROG'S-LETTUCE. The POTAMOGETON *natans*, *Broadleaved* PONDWEED, is in some counties called TENCHWEED.

The word *Cat* is frequently used in Sea-language, as in the following terms which we gather from the Marine Dictionaries :

A CAT denotes a ship formed on the Norwegian model, used by the Northern nations of Europe, and sometimes employed in the English coal trade. It has three masts and a bowsprit, rigged like an English ship; having, however, pole-masts and no top-gallant sails. The mizen is with a gaff. These vessels usually carry from four to six hundred Tons. CAT-HARPINGS are small ropes running, in little blocks, from one side of the shrouds to the other, near the deck. Their use is to force the shrouds, and to make them tight, for the greater security of the masts; and to afford room for drawing the yards in more obliquely, to trim the sails for a side-wind, when they are said to be close-hauled. CAT-HEADS are two strong short beams of timber, which project almost horizontally over the ship's bows, on each side of the bowsprit. That part of the CAT-HEAD which rests upon the fore-castle is securely bolted to the beams; the other part projects like a crane, as above described, and carries, in its extremity, two or three small wheels, or sheaves, of brass or strong wood, about which a rope, called the CAT-FALL, passes, and communicates with the CAT-BLOCK, which also contains three sheaves. The machine, formed by this combination of pulleys, is called the CAT, which serves to pull the anchor up to the Cat-head, without tearing the ship's sides with its flukes. The CAT-HOOK is a strong hook, fitted to the Cat-block, for the purpose of catching the ring of the anchor when it is to be drawn up. This is what sailors call 'CUTTING the Anchor.' The CAT-HOLES are two small holes, above the gun-room ports, to bring in a cable, or hawser, through them to the Capstan, when it becomes necessary to heave the ship a-stern; and small round holes, left in the doors of farm buildings, for the ingress and egress of real Cats, have the same name.

A light air of wind perceived at a distance, in a calm, by the impression made on the surface of the sea, which it sweeps very lightly and then decays, is called by Seamen, a CAT'S-PAW; but this word is better known in allusion to Esop's fable of the monkey roasting chesnuts, which he raked from the fire by means of the Cat's paw which he seized for that purpose. It is hence that has arisen the proverbial saying 'to make a *Cat's-paw* of a person,' when he is made use of for the merely selfish purpose of another.

Two species of the *SQUALUS*, or Shark tribe, have been called CATFISH; the

canicula being the *Greater CATFISH*, or *BOUNCE*, and the *catulus*, the *Lesser CATFISH*: but these will be again noticed under the name of *DOGFISH*, by which they are better known.

Among the feathered race, the *MUSCICAPA Carolinensis*, a bird somewhat bigger than a lark, is the *CATBIRD*, or *CAT-FLYCATCHER*. It is found in Virginia, in the summer season, frequenting shrubs and feeding on insects. Its cry resembles that of a Cat, and hence its English name. All the species of this genus, which are very numerous, are *FLYCATCHERS*. The greater part are inhabitants of tropical regions; and only two, which are birds of passage, breed in this country: these are the *atricapilla*, or *Pied FLYCATCHER*, and the *grisola*, or *Spotted FLYCATCHER*.

In Botany, a slender stalk covered with numerous chaffy scales, containing either the stamens or the pistils of flowers, but seldom both together, is called a *CATKIN*, from its fancied resemblance to a Cat's tail. It has the Latin name *AMENTUM* (a strap, or thong,) which some have Anglicized by the word *AMENT*. Plants that bear Catkins, such as those of the genera *Salix*, *Populus*, &c., are termed *AMENTACEOUS*; and have been ranged together as a natural order, by the name of *AMENTACEÆ*, in the classification of Jussieu.

The genus *TRPHA*, *REED-MACE*, of which there are three species growing on the borders of ponds and lakes in this country, is called *CAT'S-TAIL*, on account of the cylindrical *Amentum*, or *Catkin*, on the top of the stalk. The *latifolia*, or *Great CAT'S-TAIL*, is the largest species, having a jointed culm six feet high. The *angustifolia*, *Narrow-leaved CAT'S-TAIL*; and the *Minor*, or *Dwarf CAT'S-TAIL*, are much smaller and less commonly met with. All three are perennials. Another perennial inhabitant of our ponds and marshes is the *HIPPURUS vulgaris*, or *MARE'S-TAIL*. This, too, is called *CAT'S-TAIL* in some counties; and, indeed, the name is much more appropriate: for the appearance of the terminal spike is liker to the tail of a cat than to that of a horse.

CAT'S-TAIL-GRASS is the English name of plants of the genus *PHLEUM*, of which there are six British species, besides others that are naturalized in agriculture. The *pratense*, *Common CAT'S-TAIL-GRASS*, so luxuriant in moist meadows, was once highly celebrated in the United States of America. It there received the name of *TIMOTHY-GRASS*, from that of Mr. Timothy Hanson, an agriculturist, who introduced it.

The genus *GNAPHALIUM*, so named from a Greek word signifying wool, contains a great number of syngenesian plants, all of which are characterized by the soft down that crowns the seeds of the disk. The ten British species, which are all herbaceous, have the general name of *CUDWEED*, *COTTON-*

WEED, or CAT'S-FOOT; and the whole genus have that of EVERLASTING, or ETERNAL FLOWER, on account of their imperishable quality. The *margaritaceum*, which is cultivated in cottage gardens, and grows wild in Wales, is used to adorn the graves of the dead: "elegantly alluding to immortality by the unfading nature of its flowers, and to spotless purity by their snowy whiteness." The different species, however, are various in their colours.

CAT'S-EAR (from the shape of the leaves) is a general name for plants of the genus *HYPOCHÆRIS*, of which we have three species in this country, otherwise called HAWKWEEDS.

The genus *NEPETA* is called CATMINT, or NAP, because the *cataria*, the only British species, is peculiarly grateful to cats, who are so fond of it, especially when bruised, that it is almost impossible to keep them from it, in the gardens where it is cultivated along with some other species. Catmint was formerly medicinal, especially in hysterical affections, and is still accounted so by the herbalists.

CATSUP, or CATCHUP, (which, in order to accommodate it to the vulgar pronunciation, is sometimes written KETCHUP,) is sauce prepared from the juice of a species of *FUNGI*, — the *AGARICUS campestris*, Common MUSHROOM, or CHAMPIGNON. How the name became associated with that of the Cat, we know not; but so it is understood by Etymologists. MUSHROOM (French augmentative *mousseron*, from *mousse*, moss) is an old general name for all the Fungus tribe; but the AGARICS are a separate genus, characterized by their having a cap, called a *PILEUS*, with gills underneath, and are either with or without stems. The Scotch call them PADDOCK-STOOLS, the word PADDOCK signifying a Frog.

The Champignon above mentioned, besides having its juice spiced and bottled up by the name of Catchup, is brought to table fresh (stewed, or boiled) and also preserved as a pickle. For these purposes, it is either gathered wild, or reared by the gardeners. These prepare beds of alternate layers of horse-dung, earth, and straw, in which they plant either the fibrous radicles of Mushroom roots (called SPAWN), or pieces of the gills which contain the seeds; and, in this way, a crop is very speedily raised. It is, therefore, that a person who has risen rapidly to fortune, from a *mean* origin, is frequently compared to a Mushroom. Several different species are eaten in other countries, but we believe that this is the only one used in Britain. Indeed, it is dangerous to make experiments on such food; for the greater part of the tribe are confessedly poisonous. The *AGARICUS muscarius* is called BUG-AGARIC; because its acrid juice is destructive to bugs and other insects. A yellow-coloured species (*chanterellus*) is Yellow-AGARIC, or CHANTERELLE. The species *coriaceus*, Little CHAMPIGNON, or FAIRY-AGARIC, is so called

because frequently growing on those green circles of grass termed FAIRY-RINGS, which circles are vulgarly supposed to be formed by the Fairies in their dances. This Agaric is the favourite *Mousseron* of the French. Besides these, there are the *fimitarius* or EGG-AGARIC; the *umbelliferus*, or UMBRELLA-AGARIC, and a multitude of other species.

The AGARIC of the Surgeons, so long used as a blood-stancher, belongs to another genus of Fungi: it is the *BOLETUS igniarius*. It grows on different kinds of trees, though that from the oak was reckoned preferable. Its old names are FEMALE-AGARIC, BASTARD-AGARIC, AGARIC of the Oak, and TOUCHWOOD, MATCHWOOD, or SPUNK. The latter names are given because it is extremely inflammable, and is often powdered and used as tinder. The genus *BOLETUS* differs from the *AGARICUS*, in having no gills. It is horizontal; porous beneath; soft and elastic above like a cushion. A soft light substance, found in the fissures of rocks, or at the bottom of lakes, and consisting chiefly of carbonate of lime, is called MINERAL-AGARIC.

The Latin *CANIS*, the DOG, denominates a genus of quadrupeds, whose teeth and claws are similar to those of this domestic animal,—the principal species. What belongs to, or resembles, some quality of the dog is CANINE: thus, the two sharp-pointed teeth (or tusks) in each jaw of certain animals,—one on every side, between the incisors and the grinders,—are called CANINE-TEETH, or DOG-TEETH; because, in the Dog, those are peculiarly characteristic: when speaking of persons they are usually called EYE-TEETH.

Linnæus included the HYENA in his genus *CANIS*, in which case it was the most ferocious of the tribe. It has since been considered as a separate genus, of which there are only two species,—the *HYENA vulgaris*, or Striped HYENA (*CANIS Hyæna*); and the *HYENA crocata* (*CANIS crocata*) or Spotted HYENA. Both are inhabitants of the warm parts of the old continent, and, except in the arrangement of their colours, similar in appearance. They are shaped like a Boar, and the size of a large Dog, the spotted being rather the larger of the two. In their wild state (for some of them have been tamed) they are fierce and cruel to a proverb. They wander in the night and howl horribly when lighting on their prey. They break into sheep-folds, and scrape open the graves of the dead. The Hyena bore a marked part in the superstitions of the ancients; and the Neck-bone, which was supposed to be without a joint, is enumerated among the incantations of Lucan's sorceress. Alluding to the savage growl of the animal, Shakspeare's Rosalind says that she will "laugh like a HYEN." The ancients describe the COCROTALEON, a ferocious beast having the body of a Lion with a human face: this was an imaginary production engendered between a Hyena and a Lioness.

The WOLF (*CANIS Lupus*, from the Latin *lupus*, a wolf) is an animal usually between three and four feet long, and two and a half high. It has not been found wild in Britain during the last hundred and fifty years; but it still inhabits the woody tracts and especially the colder regions of the continent of Europe. The plural of Wolf is WOLVES, and Shakspeare uses, indifferently, the epithets WOLFISH and WOLVISH to express their nature. They are solitary animals, and associate in numbers only when instigated by hunger; at which times they are extremely ferocious, and their dismal howlings are heard through the night when they prowl for their prey. On ordinary occasions, they are timid and have recourse to stratagem: the fable of "the Wolf in Sheep's clothing," so frequently alluded to, is built on this insidious part of their character.

The fur of the common Wolf is usually long and yellowish grey, with a black stripe across the fore-legs; but there are several varieties, some of which, in high latitudes, are perfectly white. The *Black Wolf*, *CANIS Lycaon*, (Greek *λύκος*, a Wolf,) inhabits the mountainous districts of Europe and different parts of America. Other species, or varieties, are described by naturalists, as the *Mexican Wolf*, the *Red Wolf*, &c. Wolves are hunted by dogs or caught in traps, solely for the purpose of extirpation or for the sake of their skins: their flesh being reckoned worthless. Of the furs imported into this country WOLF-SKINS form a considerable proportion.

The SEA-WOLF, (*ANARHICUS lupus*,) which some have called the CATFISH, is a voracious fish, occasionally found on the British coasts, from four to seven feet long, and with teeth so formidable as to leave their marks on an anchor. Those teeth are frequently dug up in a petrified state, by the name of BUFONITES, or TOADSTONES; and were formerly set in gold as jewels, being possessed of imaginary medical virtues. The Bufonites, so called from the Latin *bufo*, a toad, were long believed, on the authority of quacks, to have been voided from the mouths of old toads when these were placed on a red cloth and scourged. It is therefore that Shakspeare speaks of the Toad as "wearing a precious jewel in his head."

The botanical genus *ACONITUM*, (ACONITE,) which is termed MONK'S-HOOD on account of the peculiar helmet-shape of its flowers, has also the name of WOLF'S-BANE. There are fourteen species, all of which are tall herbaceous perennials. None of the Aconites are natives of this country; but several of them, especially the *napellus*, or common *blue-flowering* MONK'S-HOOD, are cultivated in our gardens. Physicians are not agreed with respect to the species which is included, as medical, in all the Pharmacopœias: some say it is the *napellus*, and others, the *neomontanum*; but both are equally virulent poisons, and both, perhaps, equally efficacious in the cure of the diseases for which they are administered.

Lycopodium, CLUB-MOSS, or WOLF'S-CLAW-MOSS, are denominations of an elegant genus of Cryptogamous plants, intermediate between the mosses and the ferns, and placed in one or other of these orders by different Botanists. The *clavatum*, or common CLUB-MOSS, which spreads its creeping leafy branches (sometimes two or three yards long) in dry mountainous pastures, is still medical on the Continent.

The animal of which we now speak has his part in classical fiction. *LUPUS*, the WOLF, is one of the southern Constellations; and LYCAON was changed into a Wolf, when, at the termination of the age of Gold, ASTREA ascended into heaven. ROMULUS and REMUS were suckled by a SHE-WOLF. In the annals of superstition, a certain species of insanity, in which the patients are said to have imagined themselves transformed into Wolves, had the medical name of LYCANTHROPY; from the Greek *lycos*, a wolf, and *anthropos*, a man. This superstition was also prevalent among the Gothic nations; for the WEREWOLF (*Man-wolf*) was a bugbear of general belief. In latter times the Werewolves were considered as Sorcerers, who frequented Church-yards and fed upon human bodies, which they seized either alive or dead. They were connected with the Devil, who enabled them to assume the shape of Wolves, that they might the more easily gratify their horrid propensity. Men suspected of this practice were persecuted and tortured in Germany as late as the close of the sixteenth century; and we find that a similar superstition had prevailed in other nations. The *Loup-garou* of the French is the same monster; and the GOULE of the Arabian Nights visited nightly the graves of the dead, to feed on human flesh. See VAMPIRE.

The common Fox, *CANIS Vulpes*, a well-known wild animal, inimical to the farmer because the robber of his hen-roost, is usually of a tawny-red colour, with a long, straight, and bushy tail. The specific designation, *Vulpes*, is the Latin name of the Fox, from which is formed the scientific adjective VULPINE, denoting any thing belonging to that animal. The Fox lodges in holes of the earth, of which he often robs the Badger. He yelps rather than barks. The male is the DOG-FOX, and the female the BITCH-FOX. The Cubs, and also the female fox of any age, are VIXENS, who, on account of their snarling tempers, have given the same appellation to unruly children and chiding wives. The cunning of the Fox is proverbial, and has made him the subject of many fables, where he is often described by his French name, REYNARD, which (like BRUIN when it designates the Bear) is used as a proper name, without a preceding article; for we say *the Fox*, but not *the Reynard*. A man who is full of stratagems is said to be FOXLIKE, and Shakspeare writes FOXSHIP, metaphorically, for cunning.

The Fox, or some one of its varieties, inhabits the northern parts of both the old and the new worlds. The variety, *Vulpes aloper*, is found in Alsace and Burgundy. It is called the BRANT-FOX, and also, from the blackness of its feet, the COAL-FOX. It differs from the common Fox, being smaller, and in having a thicker and redder fur. The *crucigera*, or CROSS-FOX, is of a deeper colour, with a black cruciform mark across the shoulders and along the spine. It inhabits the coldest regions of Europe, Asia and America, and furnishes a valuable Fur, which is imported into this country, in great quantities, from Canada. Besides these varieties there are some which are accounted different species; such as the BLACK-FOX, *CANIS argentatus*; the ARCTIC-FOX, *CANIS Lagopus*, with its long thick fur; and the CORSAC, *CANIS corsac*, (the ISATIS of Buffon,) an inhabitant of Tartary: of this latter species, a variety is called the KARAGAN.

A FOXCHASE, or FOXHUNT, is still common in the country; for the animal, though occasionally caught in FOXTRAPS, is not, like the Wolf, yet extirpated: and a FOXHUNTER is a general designation of rustic squires, who usually delight in the sport. Indeed this is now almost the only animal that is left for the Huntsman. When pursued he emits a fetid smell, and has recourse to various manœuvres to elude his enemies; but at last, when unearthed by the terriers and torn by the FOXHOUNDS, he dies without a groan. The disagreeable stench which he emits, when once felt, is never forgotten; and those brewers, who are not over-careful of the cleanliness of their utensils, recognize a similar odour in their beer, which is then said 'to be FOXED,' or 'to have got the Fox.' In Sea-language, a Fox is a sort of *strand* formed by twisting several *rope-yarns* together, and used as a SEIZING (or covering of a Rope), for weaving mats and other purposes.

Among plants FOXGLOVE, *DIGITALIS purpurea*, so called from its red, finger-shaped flowers, has been long, and still is, medical. It requires, however, great care in administering; for, in large doses, it is a strong poison. This plant is a tall biennial, sometimes, though seldom, varying, with white flowers. There are no other native species.

A genus of grasses, *ALOPECURUS*, (Greek *alopex*, a Fox,) are termed FOXTAIL-GRASSES, on account of the resemblance of their spikes to the tail (or BRUSH as the sportsmen call it) of that animal. There are five, or six, species growing in this country; but the best known is the *pratensis*, or Meadow FOXTAIL-GRASS, which is perennial.

The JACKAL, CHACAL, or SCHAKAL, (*CANIS aureus*,) is an inhabitant of the warm parts of Africa and Europe and southern Asia. Its size is about thirty inches from the nose to the tail, and its height about eighteen; and, altogether,

it has much resemblance to a fox. The fur is rather coarse and of a dirty fawn colour. These animals are easily tamed ; but, in the wild state, they associate in flocks, and seek their prey with dreadful howlings. They destroy sheep and poultry, and will even ransack the graves. An idea long prevailed that their clamour called forth the Lion, who seized the prey which they had roused ; on which account the Jackal was termed the LION'S PROVIDER. From the circumstance of their congregating in large numbers, certain divines have surmised that Samson's Foxes were Jackals.

The common DOG, *CANIS familiaris*, the constant companion of man, and, therefore, the acknowledged emblem of fidelity, is seen in more varieties than any other animal. These varieties, though in many cases extremely dissimilar, are, nevertheless, believed to have sprung from the same original stock. Some naturalists suppose that they have all proceeded from the Wolf,—others from the Jackal : but the more general opinion derives the various breeds from the SHEPHERD'S DOG, the *CANIS domesticus*. This variety (or original, as the case may be) has upright ears and long fur, usually black, sometimes gray, on the throat, with a yellow spot over each eye. The DROVER'S DOG has longer and more curled hair, and is generally of a dingy colour.—The WOLF-DOG, or *Pomeranian DOG* (*CANIS Pomeranius*), is much larger, but, otherwise, like to the Shepherd's Dog.

The *Siberian*, or *Greenland DOG* (*CANIS Sibericus*), is nearly allied to the Wolf-dog. Most of the kind are white, but some of them are spotted, or even wholly black ; and they are said to howl rather than bark. These are the Dogs that are yoked to sledges in Kamtschatka, where five or six of them will carry three persons fifty miles in a day.

The *Newfoundland Dogs*, so called from the country whence they were originally brought, are of superior strength and sagacity, and therefore well fitted for guarding houses. Their feet being more palmated than those of other dogs, they are excellent swimmers, and readily dive in the waters. There are other WATER-DOGS which, on account of the webs between their toes being large, are much accustomed to swimming and diving. Of these the *Large, Rough WATER-DOG* is distinguished by its curly and woolly hair ; and is that which is used for hunting water-fowls, as well as kept in ships, for catching any article that may fall overboard. The *Great* and the *Small WATER-SPANIELS* have also curled hair, but are more elegantly formed than the *Great WATER-DOG* ; and are likewise used for discovering the haunts of Water-fowls. These dogs, on account of their searching out articles that are hid, or fowls that have been shot, are, sometimes, called FINDERS. Of this

kind is the POODLE, POODLE-DOG, or BARBET, with long curly fur, either wholly white or with black patches.

KING CHARLES'S DOG, so called because that monarch (the second of the name) was usually accompanied by two or three of the breed, is a black variety of the Little Water-Spaniel. A variety of the King Charles's Dog, with yellow spots over the eyes, is the PYRAME. The MALTESE DOG, another variety of the little Water-Spaniel, but generally white, is the most elegant of the LAPDOG kind; and in some breeds, as the SHOCK-DOG, is almost concealed, from head to foot, in its silky fur. The LION-DOG differs from the Maltese in having shorter fur, except on the head and neck, where it flows like the mane of its namesake. These Dogs are also called COMFORTERS. A person with a very thick and bushy head of hair is said to be SHOCK-HEADED.

The SPANIEL, from whom so many different breeds have sprung, is supposed, on account of its name, to have been originally from Spain. He is as remarkable for his timid obedience as for his docility; and, hence, a cringing flatterer is, contemptuously, called a Spaniel. The verb To SPANIEL, meaning to follow at one's heels, and also to flatter in a servile manner, is now obsolete. The Latin *adulare* had a like application, particularly alluding to the Fawning of a dog; and from this source we have ADULATION, signifying gross flattery, (that of an ADULATOR or ADULATRESS,) as well as the adjective ADULATORY, which characterizes any encomium that seems obviously excessive. The Saxon verb *fagnian* was to rejoice; and its participle *fagn* (old English FAYN) is retained in the word FAIN, which, both as an adjective and an adverb, is nearly equivalent to Glad and Gladly. Fain is now used, very generally, to express, not absolute, but comparative Gladness; for we say that 'he was *fain to put up* with this, rather than submit to worse.' FOND and FONDLY express affection in an extreme degree; so much so, that some etymologists have referred the origin to the Old English FON, or FONNE, a fool. A FOND mother is FOND of her child. She sometimes FONDLES it with an excess of indulgence that degenerates into folly. It is called a FONDLING, of which she is the FONDLER. The Dog evinces his joy by wagging his tail, frisking around, and endeavouring to leap up as if to caress the person for whom he thus expresses his FONDNESS: this is called FAWNING, and he is said To FAWN upon his Master. Such actions are pleasing in the Dog, but the apparent joy is contemptible when we can trace any imaginary similitude to it in the conduct of a Man. He is a FAWNER or acts FAWNINGLY; that is, with servility and meanness. FAWN has been sometimes written as a sub-

stantive, to denote a slavish cringe, or bow ; and, like FAIN, is obviously from the Saxon *fagn*.

We formerly mentioned the MASTIFF, the BULL-DOG, and the BAN-DOG ; and to these kinds may be added the DALMATIAN, or DANISH DOG : an animal of great beauty, and which, being usually kept as an attendant on gentlemen's carriages, is also called the COACH-DOG. The PUG, or PUG DOG, *CANIS fricator*, bears a miniature resemblance to the Bull-dog, and is the common Lapdog of Italy. PUG is a familiar name for an ape, or monkey.

The TURNSPIT is an active dog, usually of a greyish colour with black spots, having a long body and short legs. A SPIT is a long iron rod, placed horizontally before a fire, on which fowls, or other meat, are fixed and turned round so as to be gradually roasted. Machines, for producing this circular motion, were constructed so as to be moved by this dog, therefore called a Turnspit, and the same name was given to a boy, or other person, who performed that office. This practice is now laid aside, either for other machines that are moved by a large weight acting upon a system of pulleys and called JACKS, or by such as are carried round by the ascent of smoke acting upon vanes in the manner of the Watermill, and therefore termed SMOKE-JACKS. To SPIT, is to fix upon a Spit (usually by perforation); and, when used metaphorically, it may denote the transfixing of any object by any sharp-pointed instrument.

Of Dogs that are reared for the chase, there are numerous varieties. The BEAGLE and the HARRIER have been already noticed. The POINTERS, or SETTERS, are employed chiefly for their scent, by which they are able to discover, with facility, the various species of game, particularly fowl. Shakspeare's BRACHE, French *braque*, was a Pointer, or SETTING-DOG. The name is written BRACH in the modern Dictionaries, and there employed to designate the female only : the male dog being termed a RACHE, or RACH, and referred to the Saxon *racce*. The TERRIER is a small thick-set dog, with short legs, which has an acute smell ; and is generally attendant on a pack of hounds, for the purpose of forcing the Foxes and Badgers from their coverts, whose holes it enters, and whom it engages with great fortitude. The other Dogs of the chase are generally called HOUNDS, (Saxon *hund*, a dog,) and are variously distinguished.

The GREYHOUND, *CANIS grajus*, is remarkable for the slenderness of his form, his long snout, and his extreme swiftness. By the Laws of Canute, no person under the *degree* of a gentleman could keep one, and hence some have derived the name, as if *Gre-hound*. He wants scent, and follows chiefly from the eye,—the quality of what was once called the GAZE-HOUND, which is

described as having had a similar form, and was probably the Greyhound under another name. The *old English* HOUND, on the contrary, was remarkable for his excellent scent, size, and strength. The *Irish* GREYHOUND, the MATIN of Buffon, is the largest and most beautiful of dogs, and was formerly used in Ireland for hunting Wolves. The *Highland* GREYHOUND, or WOLF-DOG, a large and powerful animal, of a reddish-white colour, with pendulous ears half concealed among hair, was in former times much used by the Scotch Chieftains in their hunting parties.

The BLOODHOUND is a strong, large, and beautiful dog, usually of a reddish-brown colour, and remarkable for his activity and sagacity in tracing the scent of blood. In the border feuds, between England and Scotland, he was much employed in tracing the footsteps of the foragers, and was, then, called the SLOTH-HOUND, or SLEUTH-HOUND;—SLOT being an old hunting term for the track of the foot of a stag, or other animal, on the ground. During the servile war in Jamaica, many of those Bloodhounds were imported from Cuba to hunt the revolted negroes; who, by treaty, afterwards secured their freedom, and inhabit the mountainous districts by the name of MAROONS.

The LURCHER (from the verb TO LURK) is smaller but stouter than the Greyhound; with rough hair, commonly of a pale yellowish colour, and of a sullen aspect. He has a fine scent, and destroys hares and rabbits, conveying them to his master without making any noise. He is, therefore, generally employed by POACHERS; that is, by men who kill game privately, not being licensed,—who POACH, or carry off in POCKS, or bags, what belongs, by Law, to the Landlords as the proprietors of the game. The Lurcher is termed, by Shakspeare, the NIGHT-DOG.

The Saxon CHURL (*ceorl*) was a freeman, in contradistinction to the THRALL, who was his bondsman, serf, or slave. THRALDOM is yet in use to signify bondage; and TO ENTHRAL (formerly TO THRALL) is to reduce to a state of ENTHRALMENT, that is, of servitude, or slavery (according to the degree), from which the person is relieved by DISENTHRALMENT,—by being DISENTHRALLED. Those compounds are also frequently written with the preposition *in* for *en*: as, TO INTHRAL, INTHRALMENT, TO DISINTHRAL and DISINTHRALMENT. The Saxon *ceorl* was also written *carl*, with which harder pronunciation, it not only denoted a countryman but a male in general, and was so used by the older English writers: a HE-CAT was a CARL-CAT, and a CARLE (Saxon *carl-man*) was a peasant, or Churl. The Scotch still say *CARL* and *CARLIN*, meaning a rustic man and woman; and our proper names, CHARLES and CHARLOTTE, (Latin *Carolus* and *Carolina*) are referable to the same source. CHARLES'S WAIN (the GREAT BEAR) is the Churl's or Countryman's Waggon.

The old English CHURL and the Dutch BOOR, being so far alike, had ascribed to them similar characters; and, therefore, CHURLISH, CHURLISHLY, and CHURLISHNESS, with respect to rudeness and incivility, may be considered as equivalent to BOORISH, BOORISHLY, and BOORISHNESS; but the state of the Saxon peasantry, as connected with that of their Norman conquerors, added to their character the ideas of obstinacy, selfishness, and avarice. A CHURL is understood to be a miser, and a mean avaricious wretch has been called a CURMUDGEON, as if *ceorl-modigan*, or *Churl-minded*. CURMUDGEONLY, as an adjective, and CHURLY for Churlish, are in the Dictionaries.

The peasant's Dog was called a CUR; and under this designation were comprehended all dogs of anomalous breeds, otherwise termed MONGRELS, or MUNGRELS, from the verb TO MINGLE: because the several varieties were not properly preserved from intermixture. The CUR-DOG (or Churl's dog) was supposed, by the Norman, to partake of the qualities as well as of the name of his master. He was not only of a worthless breed, but he was ill-tempered and of a morose disposition; as is expressed by the words CURRISH, CURRISHLY, and CURRISHNESS. It is from such ill-bred animals that we have many of our expressions that are allusive and degrading to the canine race. Obstinacy is particularly understood in the epithets DOGGED (or DOGGISH), DOGGEDLY, and DOGGEDNESS; and SNAPPISH, SNAPPISHLY, and SNAPPISHNESS, so frequently employed to designate hastiness and irritation of temper, is obviously derived from the unexpected biting, or SNAPPING at the passengers, as practised by an ill-mannered Cur. To SNAP is to catch at greedily: it is also said of any material, such as a rope, when it breaks short, unexpectedly, that it SNAPS. These words are akin to the verb TO NIP. SURLY, SURLILY, and SURLINESS, though generally referred by Etymologists to the word SOUR, always recall to mind the threatening looks of a Churlish, or ill-natured, Dog. Shakspeare uses DOGHEARTED for unpitying. To brood over an imagined injury is to take it in DUDGEON,—to be in DUDGEON.

According to the Forest Laws, which were made by the Normans, all dogs that did not belong to the Lord of the Manor were ordered to be mutilated, by having their ears cropped, or their tails shortened. Such were called CURTALS, or CURTAL-DOGS, from the obsolete word CURT (Latin *curtus*, short,) and the French *tailler* to cut; and the same name (CURTAL) was formerly given to a horse whose tail was cut, or what we call DOCKED. The modern orthography is CURTAIL; and To CURTAIL is to shorten in general, by lopping off a portion. A literary work, for example, is abridged by the CURTAILMENT of its redundancies.

The similarity of spelling, between the French *tailler* to cut, and the English word *Tail*, has led to the idea that *Curtail* means *Short-Tail*; so that the derivation is left doubtful; especially as it was the *tail* of the dog that was generally mutilated. The curving upwards of the tail is a characteristic of the Dog species: so much so, that, in some varieties, it bends into a complete circle. Such dogs were formerly called **TRUNDLE-TAILS**, from the verb **TO TRUNDLE** (*rundle*) to roll; while Curtal-dogs were **BOB-TAILS**; the points of their tails terminating in a tip, or bob, and not in a curve or hoop. Perukes were at one time made with long tails, and such as were without tails had the name of **BOB-WIGS**, or **BOBTAIL-WIGS**. The word **TAIL** is the Saxon *tægl*,—that which seems to be *tagged*, or *tacked*, to the hinder part of an animal; and the contemptuous designation **TAG-RAG** and **BOB-TAIL**, applied to the ragged followers of a mob, was allusive to a chase of vulgar curs.

The **BITCH**, (or female dog,) whatever be the variety, is said **TO LITTER**, or **TO WHELP**, when she brings forth her young, which are **PUPS**, **PUPPIES**, or **WHELPS**; and the whole brood is a **LITTER**, a word from the French *lit*, a bed. We say of a *lying-in* woman that she is **BROUGHT TO BED** when she bears her child; but by using the French derivative in the case of an animal, we avoid an awkward allusion. Straw, or other soft substances, used as bedding for horses and cattle, is called **LITTER**; and the animals are then said to be **LITTERED**. A **LITTER** is also a bed made for the conveyance of a sick, or wounded, person. It is supported on shafts, and borne by men in the manner of a sedan chair: if hung between two horses, it is a **HORSE-LITTER**.

Puppies **WHINE** until a certain age, when they **YELP**—a short and rapidly repeated cry of anger, which is also the practice of little dogs. The stronger dogs **BARK** with a louder noise, which we endeavour to express by the letters **Bow-wow**. When in pain they **HOWL**, which **HOWLING** is a lengthened dismal cry. Some are accustomed to **GROWL**, which they do by uttering a low murmuring and discontented sound; while others show their snappish temper by **SNARLING**. **TO SNARL**, or **GNARL**, is to draw up the nose and utter a sound between the teeth, like to the rough pronunciation of the letter **R**, therefore called the **DOG'S-LETTER**, "**NAR NAR**." It is in reference to these several sounds, that we speak of men as **GROWLERS**, or **SNARLERS**. A sect of ancient philosophers, who despised and scoffed at riches, science, and the arts,—every thing except morality,—were termed **CYNICS**, from the Greek *κυν*, a Dog: they were Snarlers. Diogenes was of this sect. A man of a captious temper is **CYNICAL**: he behaves **CYNICALLY**, or with **CYNICALNESS**.

From the Greek name of the dog, conjoined with *αγχω*, to strangle, is formed **CYNANCHE**, the learned name of that disease which consists in an inflammation of the throat, accompanied with a difficulty of swallowing and

breathing. It is commonly called the QUINSY: formerly the QUINANCY, or SQUINANCY; after the old French *esquinancie*. When it attacks children, it is called the CROUP. This disease has its name from the Dog, in consequence of observing that, in DOG-FIGHTS, each of the combatants endeavours to seize his antagonist by the throat, so as to strangle, or WORRY him, as it is called, by compressing the Windpipe. A variety of *Cynanche*, consisting at first of a moveable glandular tumour at the corner of the lower jaw, and sometimes diffused over the neck, is popularly called the MUMPS, and, in Scotland, the BUFFETS.

The English names of certain plants show that they were at one time efficacious in the cure of Quinsy. The *ASPERULA cynanchica* is called SQUINANCY-WORT; but the manner of its application has been long forgotten. The *odorata* (the only other native species of the genus) is the WOODROOF, or WOODRUFF, so well known from the sweet smell of its dried Whorls, or star-like leaves.

The fruit of the *RIBES nigrum*, or BLACK-CURRENT bush, especially when made into a jelly, is still a family recipe in cases of sore throat; their old name was SQUINANCY-BERRIES, or QUINSY-BERRIES. The common CURRANT, *RIBES rubrum*, which varies with red and with white or blush-coloured fruit, is another well-known species, of which CURRANT-JELLY and CURRANT-WINE are frequently made, but it has not the medical virtues of the preceding. The GOOSEBERRIES belong to this tribe, and form a separate division, distinguished from the Currants by their prickly stems. Of these, two species (the *grossularia*, or Rough GOOSEBERRY, and the *uva crispa*, or Smooth GOOSEBERRY) are accounted natives: all the other cultivated kinds, which are numerous, are either varieties of these two, or of the *Procumbent* GOOSEBERRY, (*reclinatum*,) a foreign species. Currants are generally supposed to derive their name from the isthmus of Corinth, from whence, it is said, the shrub of the principal species (the *rubrum*) was originally brought; but, nevertheless, they are not to be confounded with the small dried fruit, of that name, so much used in Cookery, which is imported from the same quarter and particularly from Zante: these CURRANTS are a species of grapes, generally understood to be a variety of the common vine.

The metaphorical applications of words connected with the dog are generally expressive of contempt. To call a man a dog is a term of great degradation; and To DOG is to hunt after, or follow, one's steps for a sinister purpose. The varied orthography, and consequent pronunciation, To DODGE, is to shift, or prevaricate, alluding to the wandering of the dog in his course. He who shifts from side to side is a DODGER; and to deceive in that manner is a DOGTRICK, or SCURVY TRICK; one that could only be served by an ill-

bred low fellow. **DOG-LATIN** is bad Latin; and **DOGGEREL** verses are either vulgar and worthless, or are affectedly so for the more satirical effect. The **DOGTROT** is the usual run of the dog. The corners of the leaves of books when they are folded down are called **DOG'S-EARS**. **DOGCHEAP** is at an extremely low price, like that of **DOG'S-MEAT**, which is offal and carrion. In common language, when any thing is thrown away as useless, we say it is 'given to the Dogs;' and when a person is ruined in business, he is said to have 'gone to the Dogs:' phrases allusive to the worthlessness of **HORSE-FLESH**, on which Dogs are usually fed in large towns.

In Sea-language, a **DOG** is an iron hook with a sharp fang; and a similar hook, used by sawyers to fasten their logs, has the same name: they are **HOLDFASTS**, as a dog holds with his teeth. "A **DOGVANE** is a small vane composed of thread, cork and feathers, fastened to a half pike and placed on the weather gunwale, to assist in steering a ship on the wind." "A **DOGWATCH** is a watch of two hours. The **DOGWATCHES** are two reliefs between four and eight o'clock in the evening." A **DOGSLEEP** is a pretended sleep,—the apparent slumber of a **WATCHDOG**.

The diseases of dogs have been studied and cures prescribed by **DOG-DOCTORS**,—formerly called **DOG-LEECHES**. The animal himself, when sick, eats grass, for the purpose of causing a vomit; and hence the expression that one is **DOGSICK**. **DOGWEARY** is tired or weary with travel, to a great degree.

The most common as well as the most fatal disease of dogs is emphatically called the **DISTEMPER**. It is generally preceded by moist eyes, dulness, cough, and sickness, and terminates in purging, fits, or palsy. It is contagious, and destroys more than all other diseases: scarcely a young dog escapes it.

The **MANGE** is a scabby affection of the skin; sometimes hereditary, but oftener generated by filth and unwholesome food. The **TICK**, **TIKE**, or **DOG-LOUSE**, is a general accompaniment of this disease; and, therefore, such dogs are usually called **TIKES** or **TYKES**. Thus we speak with disgust of a **LOUSY-TIKE**, or a **MANGY-TIKE**. Curs, being little cared for, are most liable to this disease; and, indeed, **CUR** and **TYKE** are accounted synonymous.

The **TICK**, or **MITE**, is a common name for insects of the genus *ACARUS*; a word from the Greek privative α , and $\kappaείρω$, to cut, because it seems so small that it cannot be divided. These creatures are without wings and have eight legs. There are a vast number of species, living among stones, on plants, and on the bodies of other animals. Some species are under the skin, and are supposed to be the cause of that cutaneous disease in mankind termed the **ITCH**, as well as of the **MANGE** in dogs, and the **SCAB** in sheep. Insects

of this genus are found on various animals, and are, improperly, termed **LICE**; as the **DOG-LOUSE**, the **SHEEP-LOUSE**, the **SPARROW-LOUSE**, &c. Those that inhabit plants are called in general **PLANT-LICE**, and are particularly designated from the plants on which they feed. The **CHEESE-MITE** is well known. It is a very voracious creature, and preys, equally, upon all sorts of dry flesh, fish and fruits. Any thing extremely small is, metaphorically, termed a **MITE**. The adjective **MITY** is full of Mites.

Madness is a disease to which dogs are, popularly, supposed to be more liable than they are in fact. Their bite, in that condition, is infectious to other animals; and many cases are recorded of its communicating the disease to man, in whom it assumes the name of **HYDROPHOBIA**, (Greek *hydor*, water, and *phobeo*, I fear) from the belief that the patient has always a dread of water or other drink. This symptom, as well as the old tales of the person's barking and howling like a dog, is now a doubtful criterion of the disease; and, indeed, little is now found that can distinguish **Hydrophobia**, or **CANINE MADNESS**, from **TETANUS**, or **LOCKED JAW**, which may proceed from other wounds.

The disease above mentioned, formerly called **DOGMADNESS**, was supposed to occur most frequently, in the animal, during the **DOGDAYS**. These, in the ancient Calendars, were forty days; reckoning twenty before and twenty after the day on which the **DOGSTAR** rose **HELIACALLY**, that is, at the same moment with the sun, Greek *helios*. That period being then the hottest of the year was accounted, by the Greeks, the most pernicious to human happiness: it was the season of "fevers, plagues, and death." The time of the **HELIACAL** rising of the Dogstar, however, (what the old Astrologers never dreamt of) varies, in consequence of the precession of the Equinoxes; so that, instead of happening in the warmest season, it has, gradually, advanced towards the autumn. The modern Almanack-makers have, therefore, regardless of the star, marked the Dogdays as commencing on the third of July and ending on the eleventh of August.

The **DOGSTAR**, otherwise called **SIRIUS** and **CANICULA**, is the brightest and apparently the largest of the fixed stars. It is situated in the constellation of the **GREAT Dog**, *CANIS Major*. What is connected with the Dogstar is called **CANICULAR**; and, therefore, the **CANICULAR DAYS** are the same as the Dogdays. The **LITTLE DOG**, *CANIS Minor*, another southern constellation, contains also a star of the first magnitude: it is the *Lesser DOGSTAR*, called **PROCYON** by the Greeks, who feigned it to be, like **SIRIUS**, one of **ORION'S HOUNDS**.

The Egyptians began their year at the heliacal rising of the Dogstar which they called **SOth**; and from that time to his next heliacal rising was the

SOTHIC YEAR. This point of time was chosen because, at a certain remote epoch, it was that of the greatest augmentation of the waters of the Nile. The Egyptian Deity **ANUBIS** was represented by the body of a man with the head of a dog.

A three-headed dog, **CERBERUS**, the offspring of Typhon, one of the rebel giants, and Echidna, was placed by the Greeks to watch the gates of hell. He was dragged to the light by Hercules, and appears with him, in the heavens, in the constellation which bears the name of that hero.

We formerly mentioned that several species of the *SQUALUS*, or **SHARK**, were called **DOGFISH**. The *canicula*, between four and five feet long, is the *Greater SPOTTED DOGFISH*; the *catulus*, about half the length, is the *MORGAY, Rough HOUNDFISH*, or *Lesser SPOTTED DOGFISH*; the *mustelus* is the *Smooth HOUNDFISH*; and the *acanthias* is the *Picked DOGFISH*: this latter species is often salted and eaten. The *SQUALUS galeus*, or **TOPE**, a rapacious fish about five feet long, is supposed to have been the *CANICULA*, or **SEA-DOG**, of the ancient Naturalists. The *vulpes*, or *Long-tailed SHARK*, (a voracious fish thirteen or fourteen feet in length, of which the tail measures more than half) is called the **SEA-FOX**, on account of its fetid smell: it has also been termed the **SEA-APE**. The *Cornubicus*, or **PORBEAGLE**, from three to four feet long, and the *Cambricus*, or **BEAUMARIS SHARK**, (which much resembles the *Cornubicus*, except in being double the size,) are both, as their names denote, found near the Welch coasts.

The *SQUALUS carcharias*, or **SHARK**, properly so called, grows to an immense size, being sometimes thirty feet long and weighing four thousand pounds. It has enormous jaws, each furnished with six rows of triangular teeth,—is extremely voracious, and, proverbially, fond of human flesh. Certain divines have supposed that it was in the belly of this fish (not in that of the whale) that Jonah lay. The fossil bodies called *GLASSOPETRÆ* (*petrified tongues*) and **SERPENTS' TONGUES**, because they resemble tongues with their roots,—and which were once accounted real stones,—are the teeth of this fish and are so named, **SHARK'S-TEETH**.

The Shark is generally called the **WHITE-SHARK**, in contradistinction to the **BLUE-SHARK**, *SQUALUS glaucus*, a fish seven or eight feet long, which is equally fond of human flesh. He is usually an inhabitant of warm latitudes, but is occasionally caught, with iron hooks, on the coasts of Cornwall.

The **BASKING-SHARK**, *SQUALUS maximus*, was once considered as a species of Whale. It inhabits cold climates; grows to the length of fifteen to thirty feet, and is taken for the sake of its oil. This fish has been long known to the Scotch and Irish. The former call it the **SAIL-FISH**, because it is seen, at a distance, with its dorsal fins above the surface of the water, and spread like

sails. The Irish call it the SUNFISH; but the SUNFISH, properly so called, is the MOLA, *TETRAODON mola* of Linnæus: an animal of a very singular shape, looking like the head of a large fish severed from its body. It grows, occasionally, to more than two hundred weight, and is caught in the Mediterranean; but, sometimes, in the British seas.

The ANGEL, ANGEL-FISH, or MONK, (*SQUALUS squatina*), is frequently a hundred and sixty pounds in weight, and is extremely voracious. Its pectoral fins are large, and seem, like those of the RAYS, to be a prolongation of the body. It was from those wing-like fins that it received its *angelic* name. The body is covered over with a filthy mucus, beneath which lies a rough skin which was formerly, when dried, employed by workmen, as a sort of file, for smoothing down wood and other substances: the skin of the *Greater Dogfish* is now more generally used for that purpose.

It may be observed of the genus *Squalus*, that all the individuals are VIVIPAROUS (Latin *vivus*, and, *pario*, to bear), that is, they produce their young alive,—some, as many as twenty at a time. There are several other species than what we have here enumerated; but they are either foreign fish, or have no English names. We must except, however, the *Zygæna*, a rapacious inhabitant of the Mediterranean, American and Indian seas, which grows to the length of six feet, and to the weight of five hundred pounds: it is called the BALANCE-FISH, and, on account of the shape of its head, the HAMMER-FISH, or HAMMER-HEADED SHARK.

The generic name *SQUALUS*, is from the Latin *squalor*, filthiness and roughness (scaliness?) as connected with the skin; from which source we have SQUALID and SQUALIDNESS, or SQUALOR, expressive of the outward appearance of personal filth. The derivation of *Shark* is doubtful. The specific name, *carcharias*, is from the Greek *καρχαρος*, sharp; and this fish was called, by the old Naturalists, *CANIS carcharias*, probably in allusion to the *κυνος καρχαροδοντος*, or *sharp-toothed dogs*, of Homer. Adverting, therefore, to the usual transformation of letters, the word *Shark* may be derived from *carcharias*; but this origin will hardly account for the use of the nearly obsolete verb, TO SHARK (or SHIRK), which, in common language, signifies to live by tricks, or petty frauds. A greedy artful fellow is still called a SHARK, or SHARKER, and is accounted less bold, but more artful, than a SHARPER: he shows his cunning and dexterity by escaping,—SHARKING, or SHIRKING, *out of*—a difficulty.

The DOGFLY (*Crnomria*) is a sort of fly common in woods and among bushes, which is particularly troublesome to dogs. There are two species: the larger is found in woods and the smaller in bushes and hedges. We have not learned the modern scientific designations: perhaps the *Musca canina* and *canicula*.

In the vegetable kingdom we find a number of plants associated with the name of the dog, of which the following are the chief; HOREHOUND and DOG'S-RUE have been already noticed.

The DOGROSE, DOGBRIAR, or HEP-TREE, (*Rosa canina*), is a very elegant red-flowering shrub, common in hedges and thickets. The fruit (HEPS, or HIPS), when mellowed by frost, affords an agreeable medical conserve. There are five or six kinds of the Dogrose, natives of this country, all formerly considered as varieties but now found to be permanent species: of these, the *Rosa arvensis*, or White DOGROSE, with its long trailing twigs and profusion of white flowers, is best known. The Dogrose is also called the WILDROSE, to distinguish it from the less common natives, and foreign Roses, that are cultivated in gardens.

Our ancestors distinguished between THORNS and BRIARS. Briars were thorny shrubs; but they were such only as had crooked spines, which were therefore more apt to take hold of the passenger. The common BRAMBLE, (with its *rambling* stems,) which has also crooked spines, was called, by the Saxons, the *Brembel-braer*, and, for the same reason, the *Rosa rubiginosa*, or EGLANTINE, which, with its fragrant pink flowers, adorns our hedges, is denominated the SWEET-BRIAR. The *Rosa spinosissima*, the SCOTH-ROSE, or BURNET-ROSE, (a small shrub with cream-coloured flowers,) is the most thorny of the genus; but, nevertheless, the prickles being straight, it is not termed a Briar. Of the native Roses, the *cinnamomea*, or CINNAMON-ROSE, and the *villosa*, or APPLE-ROSE, are so named on account of their scent. The latter is cultivated in shrubberies, for the beauty of its scarlet, bristly, fruit, which is about an inch in diameter.

The cultivated Roses, including their varieties from foreign countries, are extremely numerous. They are accommodated with English names, but generally such as are little known except to the florist. The most common of these is the PROVENCE-ROSE, *Rosa provincialis*,—which is also called the CABBAGE-ROSE, because the conglomeration of its crimson petals is so close as to resemble the head of the cabbage plant. The MOSS-ROSE, or *Moss-provence* ROSE, is a variety of this species; so named from the moss-like pubescence which covers its flower, stalks, and the calyces of its buds. There is another variety of the Provence Rose (or PROVINS-ROSE as some write it), which is white. The MUSK-ROSE (*Rosa moschata*) is cultivated for its musky smell.

The medical qualities of Roses are less valued than formerly; but some of them still hold their place in the Pharmacopœias. The petals of the *Rosa Gallica* (called by way of distinction the RED-ROSE) are dried and preserved on account of their beautiful colour and astringency. The DAMASK ROSE,

(*Rosa Damascena*,) and the *White Garden Rose* (*Rosa alba*) used to be the only officinal ones for the distillation of ROSE-WATER, so famed for diseases of the eye, and its other virtues; but now the petals of all the varieties of the *Rosa centifolia*, as well as the Provence Rose, are used for that purpose: the distilled liquid being equally colourless and equally efficacious. The ATTAR, or OTTAR, of ROSES, an essential oil obtained from the repeated distillation of ROSE-LEAVES (as the petals are often called) is usually imported at a high price from the East Indies.

The ROSE-FLY, *Cynips rosæ*, is very often seen on ROSE-BUSHES (called also ROSE-TREES); and, especially on the Dog-rose, in which its nestled larvæ produce excrescences, or Cankers, called ROSE-GALLS. It was from this circumstance that this species was sometimes called the CANKER-ROSE. These Rose-galls are of two kinds. One, which is rather scarce, is found on the younger shoots and on the Heps; and is of a woody texture. The other is more common, adhering to the old branches: it is a hairy and spongy substance, and is called BEDEGUAR, ROSE-SPONGE, or *Hairy Rose-GALL*. This latter species, when reduced to a powder, is medical on the Continent.

The ROSE, Greek *rhodon*, (although some of the plants under that name are *white* and others *yellow*,) is, originally, associated in the mind with the *red* colour. The species of Red, denoted by the adjectives ROSY, ROSEATE, or ROSE-COLOURED, is that peculiar bright crimson which tinges the numerous petals of the commonly-cultivated Provence Rose. Roseate, for Rosy, seems to have been manufactured by the poets for the sake of its additional syllable. The substantive ROSINESS expresses the state of being Rosy. Shakspeare has ROSED, for crimsoned or flushed; but we have never seen the verb *To Rose*. ROSEAL is in the Dictionaries, but as a synonyme of Roseate it is useless. To be sure the epithets *Rosy* and *Roseate* are almost invariably referred to colour. They are, nevertheless, general adjectives, and may express every thing that can be said of a Rose; but those qualities are limited and do not extend beyond colour and fragrance, except, perhaps, to their more or less abundance: as we might characterize a ROSARY, or collection of roses, (Latin *Rosarium*,) by the phrase of a Rosy or Roseate Bower. A Chaplet or Garland of Roses might in the same manner be termed a "Rosy Chaplet."

In Botanical language, those flowers are said to be ROSACEOUS of which the corolla is crown-shaped, like that of a Rose; and an ornamental bunch of ribbands, or of other pliable substances, plaited so as to represent that flower, is called a ROSE, a ROSE-KNOT; or, sometimes, by the French name, a ROSETTE. The *RHODIOLA rosea*, a British perennial plant whose succulent roots when bruised or dried have a Rose-like fragrance, is, therefore, called ROSE-WORT, or ROSE-ROOT. The wood, or root, of a sort of BROOM, (the *SPARTIUM*

nubigenum) brought from the Canary Islands in long whitish pieces, yellow within, bitter and full of knots, is called, by the Druggists, ROSEWOOD, or ASPALATH; the former from its fragrance, and the latter because at one time referred to a species of the kindred genus, *ASPALATHUS*. The OIL OF RHODIUM, extracted from this wood (*Lignum Rhodium*) by distillation, is much valued as a perfume, and was once medical. It is peculiarly attractive to RATS, and is used by the Rat-catcher to lure those animals to their destruction. The ROSEWOOD of the *Cabinet-makers*, so called from its colour, is a native of Brasil,—the *PHRSOCALYMMMA florida* of Pohl, who describes it as a tree, about twenty feet high, and a foot, or more, in diameter.

In Heraldry, a Rose is the emblem of England; as was unfortunately too well exemplified in the Civil Wars between the rival Houses of York and Lancaster, whose banners equally displayed that flower, but of different colours: the former a *White Rose* and the latter a *Red*. The Rose of the Sculptor is always DOUBLE, its stamens and pistils having been converted into petals.

The Rose has ever been the favorite of the Poet. He sees it in the bloom that crimsons the cheeks of his mistress; and contrasts its colour with the Lily-whiteness of her brow. The BULBUL,—the NIGHTINGALE of the Persians,—is enamoured of the opening ROSEBUD, and perched on a neighbouring stem, he pours his love-sick song into her ear. In Classic History the Rose was the flower of Venus; and was presented by Cupid to HARPOCRATES (the Egyptian God of Silence) as a bribe to induce that deity to conceal the private practices of his mother. Hence, it became customary to place a Rose in the room, at a convivial entertainment. It was the symbol of secrecy. The conversation was carried on *sub rosa*—"under the Rose," and was not to be divulged. Harpocrates was the posthumous son of Osiris and Isis; and was represented as a child, sitting on a Lotus, with his finger upon his lips.

DOGWOOD is a name given to different plants of the genus *CORNUS*, two only of which,—the *sanguinea*, FEMALE-CORNEL, DOGBERRY, GATTER-TREE, or PRICKWOOD, and the *Suecica*, DWARF-CORNEL, or DWARF-HONEYSUCKLE,—are natives of this country. The *sanguinea* is from five to ten feet high, with numerous branches which grow blood-red with age, and the fruit is very bitter. The Dwarf Honeysuckle, on the contrary, (a small herbaceous plant) has sweetish red berries, which are eaten by children in the Highlands of Scotland, and are supposed to strengthen the appetite. The *CORNUS Florida*, a native of Virginia, where it grows to the size of a large tree, is cultivated in shrubberies, in this country, and called *Virginian Dogwood*. The *mascula*, a native of the South of Europe, is also very common in English plantations; and its fruit, which is about the size of an Olive, is eaten, either raw or in tarts, by the name of CORNELIAN-CHERRIES. The *Jamaica Dogwood* is a

West Indian tree, *PISCIDIA erythrina*, called also FISH-BEAN, because its bruised leaves and branches are thrown into the water to intoxicate fish.

The *MERCURIALIS perennis*, or DOG'S-MERCURY, is a hedge plant about a foot high; and the *annua*, or FRENCH-MERCURY, grows in waste grounds to twice that height. Both are poisonous, and ought carefully to be distinguished from the ENGLISH MERCURY formerly noticed. The *annua*, which is the less dangerous of the two, is still a medicine on the Continent.

DOGSTONGUE, or HOUNDSTONGUE, is the English name of the genus *CRINOGLOSSUM*, of which the *officinalis*, common HOUNDSTONGUE, (once medical, and still so on the Continent,) is the most distinguished. The *sylvaticum*, or Green-leaved HOUNDSTONGUE is the only other British species: they are both biennials. The *linifolium*, and the *Lusitanicum*, two annual species, natives of Portugal, are cultivated in our gardens, and called VENUS NAVELWORTS. The common VENUS-NAVELWORT is the *COTyledon umbilicus*, an herbaceous perennial plant growing in this country, and is otherwise called KIDNEYWORT and WALL-PENNYWORT.

The DOG-VIOLET, *VIOLA canina*, is distinguished from the SWEET-VIOLET, *VIOLA odorata*, by its flower stem; but more particularly from its being wholly destitute of that fragrant odour, for which the latter is so remarkable. Both have that peculiar blue colour with which the name of VIOLET is associated, and to which the adjective VIOLACEOUS oftener refers than to the scent of the *odorata*; which is, nevertheless, the species always understood when speaking simply of the Violet. Of the other British species the *hirta*, or Hairy VIOLET, and the *palustris*, or Marsh VIOLET, are also blue; the *lactea* is cream-coloured, and the *lutea* is yellow; and all of them are inodorous. But that which is most commonly cultivated in our gardens is the *tricolor*, called by the different names of PANSIES, (French *pensée*, fancy, or thought,) HEART'S-EASE, and THREE-FACES-UNDER-A-HOOD. This is an annual, and frequent in corn-fields. The flowers are sometimes of three colours,—a dark velvet purple, yellow, and blue; but in the wild state they are often smaller and less variegated, and even white. Shakspeare has ingeniously seized on these circumstances and rendered it classical in his *Midsummer Night's Dream*. The Scene is at Athens:

“ Yet mark'd I where the bolt of Cupid fell;
It fell upon a little western flower,
Before milk-white, now purple with Love's wound;
And maidens call it LOVE-IN-IDLENESS.”

The DOGSTOOTH-VIOLET, *ERYTHRONIUM dens canis*, (a native of the Italian and Swiss mountains, and a hardy perennial in our gardens,) is so called be-

cause of its seemingly blood-stained leaves. It has, however, no relation to the violet; unless we suppose that it alludes to the purple spots on the *VIOLA tricolor*. The English names of foreign plants are often merely translations of the Latin appellations, without having any reference to the properties of the plants in question. DOGSBANE, for example, is a general name for all the species of the foreign genus *Apocynum*, because the term *Apocynum* (as its name implies) denoted, originally, some vegetable that was poisonous to dogs. The *THELIGONUM cynocrambe* is DOGS-CABBAGE.

DOGS-GRASS, or WHEAT-GRASS, (*TRITICUM repens*), is that which Dogs eat, to excite vomiting. This is the well-known COUCHGRASS, or QUICK-GRASS, so troublesome to the farmer. The *caninum* is another species of *Triticum*, differing in being *bearded*. Other creeping grasses, and which are difficult to be eradicated, are also comprehended under the general name of COUCHGRASS. The *AGROSTIS stolonifera*, or Creeping BENT-GRASS, a perennial growing on moist fields, is called *Black Couchgrass*. This is the famous FIORIN GRASS, about which there was so much agricultural disputation, eighteen or twenty years ago.

DOGSTAIL-GRASS, *Cynosurus*, is a numerous genus of grasses, of which only two,—the *cristatus*, or Crested DOGSTAIL-GRASS, a perennial, and the *echinatus*, or Rough DOGSTAIL-GRASS, an annual,—are natives of this country.

HUNTING, or the chase of wild animals, for the purpose of their destruction, or for sport, is, in this country, so universally performed by the assistance of Hounds that we may safely say, the words are akin,—that To HUNT is literally To HOUND, or chase with dogs. The person who *hunts* is a HUNTER, or HUNTRESS; but a HUNTSMAN, which once had the same meaning, now particularly designates a servant who has the management of a Gentleman's Hounds, and his HUNTING HORSES (called HUNTERS); and who directs the operations of the HUNT, or Chase. A HUNTING-SEAT is the place where a PACK OF BEAGLES, or a KENNEL OF HOUNDS, are kept; and the DOGHOUSE, where the animals are reared and fed, is particularly called the KENNEL, or DOG-KENNEL: when they are let out, they are said to be UNKENNELLED. The lair of a single Dog is his COUCH, or, contemptuously, a DOGHOLE. The French *chenil*, a Dog-kennel, is from *chien*, a dog; but their word *CANAILLE*, (which we have recently adopted,) signifying a Mob, or worthless rabble, is directly from the Latin *canis*, and obviously alludes to a kennel of noisy dogs.

Two Greyhounds are a BRACE, and three hounds tied together by a SLIP-KNOT, so as to be easily let SLIP when required, are a LEASH; and they are said to be 'in the SLIPS.' The LEASH, Lash, or Cord, by which they are fastened, was formerly called a LYME, or LEAM; and hounds that were

usually so lashed together, until the game was roused and their services became useful to assist the pack, were LYMES, LEAMERS, or LIMMERS. See LIME.

In old English, VENERY was the term used for Hunting, and 'Beasts of Venery' were Beasts of the Chase. The Latin *venatio* signified the Chase, or Hunting, and also VENISON (French *venaison*), which was its produce; and is more especially understood by us to denote the flesh of Deer, the flesh of Hares, and of certain fowls having the general name of GAME. These latter are particularly described in the new GAME LAW; which enacts, "That all HARES, RABBITS, PHEASANTS, PARTRIDGES, GROUSE, BLACK-GAME, HEATH, and MOOR-GAME, BUSTARDS, WOODCOCKS, SNIPES, QUAILS, LAND-RAILS, WILD-DUCKS, TEAL, and WIDGEONS, and the young and eggs thereof, found in or upon any inclosed land, are and shall be deemed to be the property of the person, or persons," on whose lands they are found. Rabbits and Wild-Ducks were not formerly considered as Game.

DIANA, in her capacity of guardian of the woods, is represented, with her bow and quiver, drawn by two white stags, and attended by her hounds. She was the goddess of chastity; and, when surprised bathing (with her attendant nymphs) by ACTÆON, she transformed the unhappy culprit into a Stag, and left him to be devoured by his own dogs. ORION, of whom such various fables are recorded, was, like Nimrod, "a mighty hunter," and accompanied Diana in the chase; but, as some say, having offended her modesty, she pierced him with an arrow. He now shines the brightest Constellation in the firmament; and, with his Dog PROCYON, still pursues the HARE of the Heavens. The *CANES VENATICI* (*ASTERION* and *CHARA*), or The GREY-HOUNDS, is a modern Constellation.

The Dog is not the only associate of Man in the chase. In those ages and countries in which hunting was a necessity and not a sport,—in which the human race had to dispute with the wild beasts the occupation of the woods,—the HORSE and the DOG were equally conjoined, as assistants, in his war of destruction upon other animals; and these two domestics have ever since vied with each other as to which should be the most faithful and most useful of the slaves of mankind.

The word HORSE (Saxon *hors* and German *Ross*), the common name of this well-known quadruped, is generic, including both male and female of the several varieties. The female is a MARE, and the male is a STALLION or STONE-HORSE; unless he is castrated, in which case he becomes a GELDING. The young are FOALS; the males COLTS, and the females FILLIES, which when the Mare produces she is said to FOAL. Mares kept for the purpose of breeding are BROOD-MARES. What belongs to the species in general is CABALLINE (Latin

caballus, a horse), but the epithet is sparingly used. HORSE-BREEDERS, especially those who rear RACEHORSES (COURSERS), or Horses for the TURF (as the RACE-GROUND is called), speak of the progenitors of the animals by the title of SIREs and DAMS, meaning the fathers and mothers, when those have names that have been famed at NEWMARKET, where HORSE-RACES are generally held. Such Horses are termed BLOOD-HORSES, in allusion to their possessing the BLOOD or *noble* qualities of those from whom they are descended. The ancient Greeks had also their HIPPODROMES or RACE-COURSES; but they were performed in chariots, and not on HORSEBACK, as they now are. Those, too, were contested by the real owners of the horses; whereas our animals are ridden by servants styled JOCKEYS or HORSE-JOCKEYS, while the possessor is either merely a spectator of the Race, or BETS upon the issue, acquiring honour from the comparative fleetness of his steed or the superior HORSEMANSHIP of the Rider.

RIDING-HORSES, WAR-HORSES, and, generally, all such as are kept for show or state, are called STEEDS; and the collected number of them which a gentleman keeps is his STUD. The Saxon *stod* is a STABLE (Latin *stabulus*) or house where horses are kept in divisions called STALLS; where they feed upon hay or grass, which they draw out of a wooden grating called a RACK, or they eat HORSE-CORN (Oats) from a trough, called a MANGER, from the French *manger*, to eat. "To live at Rack and Manger" is, proverbially, to live in an extravagant manner, without any care for the consequences. The same things and designations—Stables, Stalls, Racks, and Mangers—are used in the keeping of CART-HORSES, DRAY-HORSES, and FARM-HORSES; but none of those DRAUGHT-HORSES (except, perhaps, CARRIAGE-HORSES, when used by the great) are called Steeds; nor is the servant who tends them ever dignified by the title of GROOM. He who takes charge of the horses of travellers at an Inn is an OSTLER, or, rather, HOSTLER; and, if young, a STABLE-BOY, formerly a HORSE-BOY or HORSE-KNAVE. The word HOSTLER had once a more extended meaning; an INN was a HOSTELRY or HOSTRY, and the INNKEEPER was an HOSTELER. He is still the Host, though more generally the LANDLORD; and his wife is the HOSTESS or LANDLADY: names which are also familiarly given to the Master and Mistress of a gratuitous feast. The French *hostel*, or *hôtel*, is the town-dwelling of a nobleman or prince. In this country an HOTEL is a fashionable lodging-house, in which apartments are furnished for hire, as a temporary residence; and, though the distinction is not always preserved, it properly differs from an INN by not dealing in exciseable liquors, and, therefore, requiring no licence. An Inn, too, has accommodation for Horses, which is not expected at an Hotel. See HOSTILE and HOSPITAL.

HORSEMANSHIP, or the art of riding and *managing* a horse, is scientifically

termed the **MANAGE** or **MANEGE**; and this name has also been given to the **RIDING-SCHOOL**, where the art is taught. There, too, the horse is **BROKEN** *in*, by the **HORSEBREAKER**, who teaches the animal his various paces and accustoms him to obey the Bit and the Spur. While **UNBROKEN** he is apt to be ungovernable. He frequently **PLUNGES**, that is, he strives to **UNHORSE** his Rider by **REARING** (standing upright) on his hind-legs, and, while his fore-legs are scarcely out of the air, he suddenly strikes furiously behind, retreating rather than advancing: this is technically called an **ESTRAPADE**; and the **FLING**, or throwing back of his heels, which he uses as his ordinary means of attack or defence, is an **ESCAPADE**.

The **PACES**, or progressive motions of a Horse, are properly three—the simple **WALK**, the **TROT**, and the **GALLOP**; but these are occasionally intermixed with each other:

A man **WALKS** when, in going forward, he moves his feet alternately, with a motion which is apparently deliberate, whether his **WALKING** is fast or slow. When the succession of the steps is too rapid for us to suppose them deliberate, we use the general term for rapid motion, and say **HE RUNS**. We often *Take a WALK*, not for the purpose of going a journey, but for the sake of air and exercise; in which case the length of ground traversed, and over which we return, is called our **WALK**: for such purposes there are paths formed in gardens, termed **GARDEN-WALKS**, as well as avenues among trees. In metaphorical usage, comparing human life to a journey, a man's walk designates his moral conduct, or, in general, the course of life which he is accustomed to pursue. A **WALKER** is one who *Walks*, and he sometimes carries a **WALKING-STAFF**, a **WALKING-STICK**, or a **WALKING-CANE**, for support or for show. **TO OUTWALK** is to Walk faster, or longer, than another who walks in competition.

A Horse or other quadruped, in walking, lifts his fore-feet alternately, as a man does, but, at the same time, he always brings forward the hind foot of the opposite side. When this motion is rapid and made with a sort of springy tread, it is a **TROT**; and, in allusion, a man is said **TO TROT** when he walks rapidly (half running) with a kind of jerking gait. A **TROTTING** horse, that is, one which usually **Trots**, is called a **TROTTER**; and, in the language of the cook, the feet of a sheep are called its **TROTTERS**. The peasants of marshy countries (especially of Ireland) have the familiar appellation of **BOG-TROTTERS**; because, from the insecurity of the footing, Bogs must be passed over lightly, and therefore hastily, so as not to allow the foot to press any length of time upon the yielding soil. **To Trot** is obviously allied to the irregular verb **TO TREAD**, which is to put down the foot, as we do, upon the ground, when walking; and, hence, it signifies to walk steadily, or adverting

to the regularity of the steps. We speak of the **TREAD** of a man as being firm or light; and the substantive is also used to denote the impression made by the foot. To **TREAD upon** is a *simple* exertion of the act of *Trampling* upon; but is often used synonymously with **TO TRAMPLE**. That part of a machine which communicates motion, by means of the pressure of the foot, is called a **TREADLE** or **TREDDLE**; and a pathway is said to be **TROD** or **UNTROD** (**TRODDEN** or **UNTRODDEN**), according as it has been much, or not at all, walked upon. The frequentative to **TRUDGE** is to travel laboriously on foot; and hence we have the varied orthography to **DRUDGE**, meaning to work hard or constantly at mean employments. A **DRUDGE** is occupied with incessant toil or **DRUDGERY**; he works **DRUDGINGLY**. Those etymologists who derive the verb **To Walk** from the Saxon *Wealcan*, to roll (see **WALK-MILL**), will perceive a similar analogy between the English *Tread* and the Latin *gradus*, a step, which has been referred to *rotare*.

In **GALLOPING** (Saxon *gehleapan*, to leap) the horse raises his two fore-feet nearly at the same time; and when these are just ready to touch the ground, the two hind-feet are lifted almost at once. When the fore-legs (as well as the hind-legs in succession) are moved simultaneously, as if they were united, the Gallop is perfect; but when imperfect, one side lifting before the other, it is called a **CANTER**. A **HAND-GALLOP** is a slow Gallop, being restrained by the hand. **TO GALLOP** and **TO CANTER** are both written; and a horse that is practised in Galloping is called a **GALLOPER**.

An **AMBLE** is a mixed pace between a Walk and a Trot, in which the horse's two legs of the same side move at the same time, changing sides at each remove; so that two legs of one side are always in the air, and the two legs of another side on the ground, alternately. This motion is easy for the rider, but always laborious for the horse, and therefore is seldom encouraged in the manege. An Amble with a quicker and shorter tread is called a **RACK**, or **RACKING-PACE**, and is more readily changed into a Trot.

Horses are taught **TO AMBLE** by means of a sort of shackle called a **TRAMMEL**. By this the horse's near fore-leg and his near hind-leg are so fastened together with leathers and cords (tied some inches above the pastern joint) that he cannot put forward his fore-leg without dragging his hind-leg after it. In the same manner, his off fore-leg is fastened to his off hind-leg; and another thong of leather, passing over his back, is fastened to the cords on both sides, to prevent them from falling down and entangling his feet—this is called **TRAMMELLING** the horse. **TO TRAMMEL** (Saxon *trum*, fixed or secure,) is used generally in the sense of to shackle, so as to confine within certain prescribed limits; and the name of **TRAMMEL** is given to various means of confinement, such as certain species of nets for catching birds or fishes. Mechanical instru-

ments for drawing different kinds of curves (the ellipsis in particular), in which the *tracer* is confined to the precise line wanted, are also called Trammels. The two shafts of a Cart, between which the horse is placed, and to which he is harnessed, are, in Scotland, the TRAMS. See HAMPER.

AMBLE, the name of the pace, the verb TO AMBLE, the adverb AMBLINGLY, and the substantive AMBLER (all applied to a horse), are derivatives of the Latin *ambulare*, to walk about; and from the same source we have AMBULANT, moving from place to place—AMBULATION, the act—and AMBULATORY, the power or capacity of so doing; also, TO PERAMBULATE, to walk over or through—and PERAMBULATION, the action of PERAMBULATING. A PREAMBLE (Latin *præambulo*, I go before) is a word used in a literary sense, signifying the introductory portion of a discourse, whether spoken or written: PREAMBULARY, or PREAMBULOUS, has been given as the adjective. The Dictionaries have TO PREAMBLE, TO PREAMBULATE, PREAMBULATORY, and PREAMBULATION; but those words rest on no modern authority, and must be seldom required.

In addition to his regular paces, a high-spirited horse is taught TO PRANCE; that is, to step in a stately and bounding manner, as if for ostentatious display; and the epithet PRANCING is applied not only to the horse, but to his rider. The probable derivation is from the Saxon *ranc* (RANK), in its secondary sense of *proud*. TO PRANK, or PRINK, is to dress in a showy manner; and one who does so is a PRANKER, but the words are little used. A PRANK is more commonly understood as a frolicsome trick, a wild sally of youth. Pranks are capricious acts, which, though sometimes mischievous, are generally excused, as proceeding from the love of sport rather than malice. The Pranks of a horse are his skittish starts and CAPRIOLES. The varieties of this latter sort of leaps are termed AIRS, and taught under different names. In the CROUPE (French *croupe*, the rump) the horse draws up his hind-legs towards his belly, so as not to show his shoes. The BALOTADE, or BALLOTADE, is a leap, between two pillars or upon a straight line, so that, when his fore-feet are in the air, he shows nothing but the shoes of his hind-feet, without YERKING (that is, *jerking*, or throwing out his hind-legs), as he does in the CAPRIOLE properly so called. The PESADE (French *peser*, to press upon) is that action of a horse in which he raises up his *forehand*, leaning all the weight of his body upon his haunches. This is the foundation of all the *airs*; and is the first taught, in order to bring him to CURVETS. In CURVETTING the horse raises both his fore-legs at once, and, as his fore-legs are falling, he immediately raises his hind-legs, equally advanced, so that all his four legs are in the air at the same time. "Having," says a Professor of Horsemanship, "acquired the art of working a horse in *Curvets*, straight forwards,

backwards, sideways to the right and left, you will easily teach him to make the figure of a *Cross*, or even to dance a *Saraband* in the air." The CARACOL is a semi-round or half turn, which a horseman makes either to the right or the left. In the army, the cavalry CARACOL (that is, they make a *Caracol*) after each discharge, in order to pass to the rear of the squadron. In architecture, a CARACOL is a winding staircase: the Spanish *Caracol* is a snail.

A Riding-horse is otherwise called a SADDLE-HORSE, on account of the SADDLE, or stuffed leather *seat*, which is fastened on his back by means of girths that pass round his body, and are therefore called BELLYBANDS. Two or more united pieces of wood laid archwise, so as to fit the horse's back, and banded with iron, serving as a frame for the covering of leather and other substances, form the SADDLETREE. From each side hangs a STIRRUP, which consists of a hoop of iron or steel, suspended by a leathern strap. These STIRRUP-IRONS assist the horseman in mounting, and serve, also, as rests for his feet when he rides. The Saddle has a round knob on the fore-part or FORE-BOW, called the POMMEL or PUMMEL (Latin *poma*, an apple); a word which is also applied to designate other knobs, such as that which terminates the HILT, or handle, of a Sword. Besides the girths, by which it is tied round the body of the horse, the Saddle is fixed to the tail by means of a *strap and loop*, which is called a CRUPPER, because passing over the CROUP or CRUP; a term which we have adopted from the French *croupe*, to designate that part of a quadruped which terminates the backbone, and which has the more general name of the RUMP. A Lady's Saddle, or SIDE-SADDLE, which has only one *Stirrup*, has two horn-like protuberances on the pommel. They are made of iron, covered with leather; and by their means the female equestrian buckles herself more securely to her seat. When she rides behind a man on the same horse (which was formerly more usual than now) she sits, sideways, on a PAD or PILLION; which is buckled to the Man's Saddle, furnished with a Stirrup and Crupper and fastened by girths. To SADDLE is to put a saddle on a horse's back; and, metaphorically, to impose a burden upon any one; as "he was *saddled* with the expenses," meaning he was obliged to pay them. "To put the *saddle* on the right horse" is to give the praise, or the blame, to the person who deserves it; and we say, of a man who risks much in the hope of gain, that "He will either lose the horse or win the *saddle*:" a metaphor taken from those rural horse-races in which a new Saddle was the prize of the Conqueror.

The PACK-SADDLE is a *padding*, or stuffed case, made for PACK-HORSES; that is, for horses that carry burdens, so that the burden or *Pack* may press equally and easily on the back of the animal: the weight which he is thus supposed capable of carrying is termed a HORSE-LOAD, and is variously estimated. The strap or girth by which the package is fastened is a SURCINGLE

(Latin *cingulum*), and the same name may be given to any *upper* girth or girdle. A CART-SADDLE is made for the CART-HORSE, who is yoked in a Cart; and is that on which the weight of the shafts of the carriage is made to lean by means of the BACK-CHAIN, that passes over it. In a team, the horse that carries this weight is the SHAFT-HORSE, or THILL-HORSE: the others being solely employed in the draught. The two wooden arms, between which the horse is thus yoked to a Cart, and which are usually called the SHAFTS, were formerly (and still in some counties) termed the THILLS, a word purely Saxon. In Scotland they are TRAMS; obviously allied to the word TRAMMEL, lately noticed. The drawing is performed by means of a COLLAR, of stuffed leather or other soft material, (which passes round the horse's neck and rests against his shoulders,) encircled by two curved pieces of wood, brass, or iron, joined together with straps and buckles, called the HAMES. The Hames, on both sides, are linked to the Shafts by chains of iron or of leather.

The BRIDLE (Saxon *bridel*), by which the horse is held and governed, consists chiefly of a BIT, a HEADSTALL, and REINS. The Bit is an iron rod somewhat longer than the width of the horse's mouth, through which it passes. It is either simple, or linked in the middle, and has a ring at each end, to which the REINS (leathern thongs) are affixed; and also the Headstall (likewise leather) by which the Bridle is fastened over the head, behind the ears. From both sides of this Headstall a strap called the FILLET passes over the brow, immediately under the Forelock; and a further fastening is made by another strap, which buckles the Headstall under the cheeks, and is called the CHEEKBAND, or THROATBAND. These several parts constitute the common CART-BRIDLE, in which the Reins are hung over the Hames of the Collar; but for riding-horses, (the Reins being held by the rider,) the Bit is provided with a cross-piece affixed to each ring, to prevent it from being drawn through the mouth, when the REIN of either side is pulled. It is probably because these cross-pieces press against the nostrils that this has been called a SNAFFLE-BRIDLE, or, simply, a SNAFFLE. The verb TO SNAFFLE, meaning to manage a horse with a bridle, is to be found in old English authors. Two rectangular pieces of stiff leather affixed (one on each side) to the Headstall, so placed as to prevent the horse from seeing any object either to the right or to the left, are appended to every Bridle for draught or carriage horses; but not to those for the saddle. These appendages are called WINKERS, and, in some places, BLINDERS.

The CURB, or CURB-BRIDLE, (which is used, either along with, or without the Snaffle,) consists of the following essential parts: "a MOUTH-PIECE with two side branches, or inflexible rods of iron, (which act as levers,) firmly fixed

to the former, and a chain passing from side to side, behind the chin, including the jaw. Two eyes, or rings, at the upper extremity of these branches serve to fasten it to the headstall, and to stay it in the mouth; and two other rings, at the lower extremity of the above branches, receive the reins; passing to the hand, or, sometimes in draught horses, to the hook of the saddle, as a bearing rein."—"The mouth-piece of the Curb is usually provided with an UPSET, or arch, in the middle of it, as it would, if perfectly straight, rest on the tongue. From the circumstance of its allowing a passage for the tongue, it has been called by some, the LIBERTY; and, for the same reason, by others, the PORTE; hence we have the PORTE-MOUTH-BIT, vulgarly called, among the BIT-MAKERS and grooms, the PORTSMOUTH-BIT."—"In draught horses, especially for the coach, it is a frequent custom to have, affixed to the upper part of the Upset, small chains or polished drops of iron, which, hanging loose in the mouth and falling on the tongue, occasion the horse to champ the bits, and create a copious flow of saliva, so as to slaver the lips with its white froth:"—"these small appendages are termed by the French *les chaînettes*, and by the English PLAYERS."

The straight part of the Mouth-piece which rests upon the Bars of the jaw, which the old English writers termed the JEIVE, is called, by the French name, the CANON, and is variously formed. These *Jeives* are sometimes provided with loose moveable rollers of polished iron to prevent the horse from catching the Bit in his teeth. When the Jeives are composed of three or four flattish knobs, united by a joint to each other, and with a joint to the Upset, it is called the HESSIAN-BIT. The WEYMOUTH-BIT is the simplest of the Curb kind, and is in common use for draught horses of light work, as for carriages, coaches, &c. "It consists of a strong, plain Mouth-piece, of uniform thickness throughout, without any Upset or Jeives, but is simply curved forwards, to give liberty to the tongue." There are various other combinations of the Snaffle and Curb. In the BRIDON, or BRIDON, (a French term,) the reins pass, from the Snaffle, or lesser bit, parallel to the line of the horse's head, through a loop hanging from the headstall, and from thence to the hook of the saddle: for it is only used in harnessed horses, and that chiefly for the sake of appearance, as tending to elevate the head. The MARTINGALE has a contrary effect, preventing him from tossing his head. It is a strap of leather, fastened at one end to the girth, under the belly of the horse, and, passing between the forelegs, fixed at the other end, either to the bit or to a thin mouth-piece of its own.

The ridge or upper part of the gums, between the tusks and grinders of a horse, is termed the BARS (the under and outward sides retaining the name of Gums), and it is on these Bars that the Bits, whether Snaffle or Curb,

should be made to rest. These ridges are always more prominent in young horses than in old ; but when they are flat, round, and insensible, the Bit will have no effect, and the animal becomes HEADSTRONG ; a term which is often used, metaphorically, to designate an obstinate and wilful disposition, in a human being. Some horsebreakers, to spare the mouths of young horses, make use of a species of bridle called a CAVESSON or CAVEZON, Italian *cavezzone*, from *cavare*, to draw. It is made of two or three pieces of iron, turning on joints and applied to the nose of the horse, which it presses and squeezes, so as to make him obey the hand. It is mounted with a headstall, throatband and straps, or reins. Another instrument of torture, used by Farriers to hold the animal by the nose while shoeing or bleeding, has the plural name BARNACLES ; and consists of two branches, wood or iron, joined by a hinge. In some cases a still simpler instrument is made use of : his nose is wrung by means of a looped cord tied to a wooden handle : this is called a TWITCH.

A HALTER is a sort of bridle made of leather, and sometimes of common cord, used merely for leading the horse, or for tying him to his stall. It has a headstall and cheekband, but without a Bit (BITLESS) ; instead of which a band, fastened to the headstall, surrounds the muzzle ; and is called the MUSROLE : a French derivative from *museau*, the muzzle. In a common bridle a similar band is sometimes made to pass over the upper part of the muzzle only, and called a NOSEBAND. The cord, or strap, by which the animal is led, or fastened, is affixed to the under part of the musrole. The verb TO HALTER, meaning to fasten as with a halter, has been written. The word Halter (Saxon *halfter*) has been referred to the German *halten*, to hold. A more probable derivation is from the Saxon *hals*, the neck,—a word common to all the Gothic dialects. The older halters were cords fastened with a loop round the necks of the horses ; and it is with a rope and a slip noose, called also a HALTER, that, in this country, malefactors are hanged by the neck till they are dead.

The name BIT is probably from the word *Bite*, as the horse is said 'to champ (*chew*) the bit ;' and the French *le mors* has the same signification and a similar origin. In like manner the Latin etymologists have derived the word *frænum* (bridle or its Bit) from *frondeo*, to grind or gnash the teeth : from this source comes our verb TO REFRAIN, which is to keep back, or restrain, one's-self from what one feels some inclination to do. The Reins are generally spoken of in the plural ; because, though the thongs are fixed to both ends of the Bit, they are joined into one double, in the hands of the rider. The origin of the word has been traced, with doubtful accuracy, through the Italian *redine*, to the Latin *retinaculum*, which referred equally to the cable of an anchor and the Rein of a bridle. TO REIN is to manage a

horse by means of Reins: REINLESS is without Reins. To CURB (French *courber*, to bend) is to confine, and alludes particularly to the action of the levers upon the horse's mouth, in checking and restraining him when unruly. A band of cooper's work encircling the rim of a copper vessel for the purpose of stiffening it, is called a CURB; and the weightier pieces that usually surround, or hem in, the pavement in the front of houses, are called-CURB-STONES. The metaphorical usage of the terms of horsemanship is almost universal. We are recommended, in managing those under our authority, 'to hold the *Reins* tight,' 'to keep a good *Bridlehand*,' &c. In the manege, the BRIDLEHAND, that which should hold the reins, is the left hand; leaving the Right (the SPEAR-HAND, or SWORDHAND) free for action. We say of a usurper, that 'he seized the *Reins* of government;' and of a weak prince, that 'he is incapable of holding the *Reins*.' To BRIDLE is also used generally: as 'to Bridle the passions;' and UNBRIDLED or UNCURBED denotes free from all restraint: that which has no BRIDLER. To BRIDLE is used in a peculiar sense when applied to a prude: she is said to *Bridle up*, when she holds up her head and draws in her chin, in a contemptuous manner.

The horse requires to be *urged on* as well as *reined in*; and for this purpose, beside the HORSEWHIP, a piece of steel, or other metal, so bent as to fit the heel of the horseman, is fixed to his boot by means of straps and buckles. This formerly terminated in a single spike and is therefore called a SPUR; but is now furnished with a ROWEL (French *rouelle*, from *roue*, a wheel), or revolving circle of sharp points, for pricking the sides of the animal. There are usually two of these instruments, one for each leg, and hence we speak of 'a pair of Spurs.' To SPUR is to stimulate into action; and the SPURRER incites to mental exertion, by the same kind of metaphor as in the verb TO GOAD, formerly mentioned. To JADE, to *goad*, or incite, so as to tire with fatigue,—is chiefly applied to the ill-usage of a horse on a journey: he is JADED (or *goaded*) by over-exertion. An animal so used soon becomes a JADE, that is, a worthless beast,—continually requiring the stimulus of the whip and spur. In its metaphorical application, the word JADE is feminine, and designates an unchaste, or otherwise incorrigible woman. In old English, the name of *Jade* seems to have been given to horses of every description.

HARNESS (French *harnois*), denotes the whole of the furniture, such as Collar, Hames, Traces, &c. which is requisite to fit the Draught-horse for the Cart or other Carriage. The etymology of the word is uncertain. In former times, it denominated the armour, both of the WAR-HORSE and his rider: what we should now call the arms and accoutrements. The knight and his steed

were *then* HARNESSSED *for* the combat; and the horses are *now* Harnessed *to* his coach. In the days of Chivalry, the HARNESS-MAKER was an ARMOURER: he has now a more humble occupation. See GEAR.

The SADDLER is literally a SADDLE-MAKER, and was long distinguished from the Harness-maker, though the trades are now usually conjoined. SADDLERY comprehends all the articles which are, generally, offered for sale in the shop of the Saddler: such as Saddles, Bridles, HORSE-HARNESS, Horse-whips, PORTMANTEAUS (a French name for a horseman's Cloak-bag); and even travelling trunks, although the WHIPMAKER and the TRUNKMAKER are still separate trades. The SADDLETREE-MAKERS, though also distinct tradesmen, are necessarily dependent on the Saddlers. The BIT-MAKERS (who likewise make Stirrup-irons and *spurs*, and confine themselves to those few articles of ironwork) must, if we can trust to etymology, have been at one time Bridle-makers generally; for the LORINERS, a company of the City of London, originally composed of Bit and Spur-makers, have, obviously, their name from the French *Lormiers*, or *Lorimers* (*Bridle-cutters*); and those, again, from the Latin *lorum*, a leathern thong, or bridle. SADDLE-BACKED is an epithet applied to a horse whose back falls low in the middle, in the manner of the saddletree, which rises before and behind in the Bows: the fore-bow sustaining the pommel and the HIND-BOW being termed by the workmen the CANTEL.

We know not by what title the Saddlers who wrought for the great were formerly designated; though it is probable that they were distinguished from the rustic handicraft. The old English KNACKER (or NACKER) was a tradesman as well known to the farmer as were the Ploughwright and the Smith. He was a Saddler, COLLARMAKER, and, in general, the maker and mender of all sorts of HORSE-FURNITURE; and he is still known, in some parts of the country, by that appellation. The name seems related to the NAG (the once common designation of a horse), whom the Knacker attended to the last; for, when the animal was worn out in the service, he became the slaughterer and HORSE-SKINNER, making use of the skin in his trade, and leaving the carcase to be stript of its flesh by the Carrion-crows and its bones to lie whitening in the village Golgotha. In the metropolis, the KNACKER is known as a purchaser of horses for the slaughter. It is his sole business. He sells their skin to the Tawer or the Tanner; he boils the flesh for the CATS-MEAT-MAN, and DOGSMEAT-MAN, who retail it in small quantities; and the bones are made use of in the arts, or bruised for the agriculturist.

The similar parts of all animals, such as the head, neck, feet, &c. have the

same names; but there are some denominations which are either applied solely to the horse, or which belong to him in common only with a few other animals. The *MANE*, or shaggy hair, which forms a ridge along the upper part of his neck, is of the latter description: it also belongs to the *Lion*. The horse's *Mane* (a name for which we have found no satisfactory etymology) begins at the shoulders and extends to the ears; between which it terminates in the *FORELOCK*, which, along with the *FETLOCK*, has been already noticed.

In describing the several parts of the horse, he is usually conceived to be divided into three portions: the *FOREHAND*, which includes the *Head*, *Neck*, *Withers*, *Breast*, and *Forelegs*; the *BODY*, composed of the *Back*, *Kidneys*, *Ribs*, *Belly*, and *Flanks*; and the *HINDHAND*, which comprehends the *Rump*, *Haunches*, *Tail*, *Buttocks*, *Stifle*, *Thighs*, *Hocks*, and other parts of the *Hindlegs*. Of these we shall notice what are more peculiarly named when speaking of that animal.

The *WITHERS* is the place where the two shoulder-bones approach each other (Saxon *withan*, to join) between the neck and the breast; and a piece of iron placed on the under part of the frame of the saddle, a little above the *Withers*, to keep the two pieces of wood tight that form the *Bow*, is called the *WITHERBAND*. A defect in the construction of this part of the Saddle is apt to gall the horse; and it is when hurt in this place that he is said to be *WITHERWRUNG*. He then *WINCES*, that is, twists his body from pain and attempts to throw his rider. Shakspeare applies the action metaphorically: "Let the gall'd jade *wince*, our *withers* are *unwring*." A *WINCH* is a Wind-lace,—that which turns a Wheel. See *TO TORTURE* and *TO WRING*.

Although the Veterinary Surgeon speaks of the *SHOULDERS*, and even of the *ARM*, of the horse, these have little resemblance to the parts of the human body that are so named: the forelegs are very dissimilar to the arms of a man. The horse's *KNEES*—the joints on which he *KNEELS*, or rests, when he is lying down,—are situated in his forelegs; and the joint of his hindleg, which corresponds in some degree to that of the human knee, is called the *STIFLE*. The *STIFLE-JOINT*, however, is so close to the body and the *THIGHBONE* consequently so short, that the latter is often "overlooked by those unaccustomed to this subject, and the bone below is usually mistaken by them for the *THIGH* of the Horse." The joint next below the *LEGBONE* (or supposed Thigh) is the *HOUGH*, or *HOCK*. It bends in an opposite direction to the *Hock* of a man (which is the interior bend of the knee), and, were it not for its elevation above the ground, would be more comparable to the human *HEEL*. It is by cutting the tendons on the outside of this joint that horses and other cattle are *HOUGHED*, *HOCKED*, or *HAMSTRUNG*. The latter verb, *TO HAM-*

STRING, is not very appropriate to the Houghing of Cattle; the HAM, whether of man or of quadrupeds, being, in every case, the inside of the joint that unites the leg to the thigh.

The horny substance, which covers the feet of certain animals, is a HOOF; and the horse is one of the HOOFED quadrupeds, as distinguished from such as have claws, which are, therefore, called DIGITATED quadrupeds, from the Latin *digitus*, a finger. The scientific adjective UNGULATED (Latin *ungula*, a hoof) is equivalent to HOOF-SHAPED. The HOOFS of certain animals are each separated into two divisions, and those are said to be CLOVENFOOTED. Sheep, goats, and several other species of quadruped thus "divide the hoof." The DEVIL and his Imps, in imitation of Bacchus and his attendant Satyrs, are painted with feet of this description; a distinguishing mark which his Satanic majesty is said to endeavour to hide: and, hence, when we discover the evil dispositions of a wicked man from any single act, we say that "he shows the cloven foot." The horse's hoof, however, is undivided and covers the whole round of the foot, except the FROG, or FRUSH, which is a tender and sensible substance, growing in the middle of the sole and spreading towards the heel. The back-part of the hoof, which is a little elevated, is called the HEEL, and the fore-part the TOE; and the portion of the limb immediately above, as far as the Fetlock or first joint, is the PASTEREN. When a horse has a pain in the fore-feet, occasioned by a dryness and contraction of the horn, he is said to be HOOFBOUND.

The HORSE-SHOE is a flat portion of a ring of iron, about two thirds of a circle; and so shaped as to apply to the horny part of the sole of the foot; leaving the Frog bare. It is nailed to the hoof, and removed or renewed, as occasion requires. The two terminations of the shoe are raised a little from the foot, into points, more or less sharp, called CALKERS, (from the Latin *calcare*, to tread,) which render the horse less liable to slip his footing. A horse-shoe, we know not why, is sometimes affixed to the masts of ships; and, nailed to the threshold of the door of a house, it is still, in some counties, a preventive of witchcraft.

The RUMP is the termination of the backbone at the root of the TAIL, and, in common language, includes the adjoining parts. HORSEHAIR, which is most usually understood to be the hair of the Tail, is long, and applied to many useful purposes. It is plaited into fishermen's lines and woven into HAIRCLOTH. The solid part of the Tail is called the DOCK; because it is often DOCKED, or shortened. It is also sometimes NICKED, that is, *notched* on the upper side, and supported by a cord and weight stretched over a pulley, until healed: a cruel operation, but which causes the animal to carry the remaining stump more erect.

A Horsetail is the military standard of the Turks; and hence, a PACHA of three tails is he who commands three standards, or divisions of the army, and is, therefore, superior to a PACHA of two tails. A PACHA, or BASHAW, (Turkish and Persian *bash*, the head) is the governor of a Turkish province, and his powers are similar to those of a Viceroy. The Turkish high-admiral is called the CAPTAIN-PACHA; and the appellation Pacha, or Bashaw, is given, by way of courtesy, to all persons high in office: but when the title is given absolutely, without any other compellation, it denotes the GRAND VIZIER, who is the Prime Minister of the Sultan, and, in time of War, Commander in Chief of the Army. The orthography *Pacha* is of later introduction, and is French rather than English. We say of a man who is proud and overbearing in his manners, that he is a *Bashaw*; but we never call him a *Pacha*.

The Horse has different names (some of which have been already noticed) according to the variety of the animal, or the use to which he is applied: the CART-HORSE, DRAY-HORSE, COACH-HORSE, CARRIAGE-HORSE, GIG-HORSE, &c. are usual denominations that require no further explanation. A NAG is now understood to be an active young SADDLE-HORSE; but it was formerly the name of a horse in general, and is etymologically connected with the verb TO NEIGH: NEIGHING being the cry of the animal. A PAD-NAG, or simply a PAD, is a small riding Nag, or Lady's horse: one trained to easy paces, and which, when ambling was the fashion, was called an AMBLING-NAG. In the ages of Romance, it was termed a PALFREY, (Spanish *palafren* from *freno*, a bridle,) and was often CAPARISONED or dressed as a horse of state; with HOUSINGS, that is, with rich coverings, or PALLS, over or under the saddle, and various TRAPPINGS (ornaments) for the purpose of parade.

The size of a horse is estimated by his height, as measured from the ground to the top of the shoulders; and he is said to be so many HANDS high: a HAND, or HANDBREADTH, being accounted four inches. Small Saddlehorses (French *Bidets*) are more usually known by the name of PONIES; of which a SHELTIE, or SHETLAND-PONY is a diminutive Scotch variety. A GALLOWAY is also a Scotch horse, as its name implies, but of a larger breed; being more similar to the variety called COBS, COB-HORSES, or PUNCH-HORSES, (in allusion to their rounded shape,) which are stout-made, and fitted for most kinds of work. A HACK, or HACKNEY, is a riding-horse let out for hire. The etymology of the word is uncertain: the French *haquenée* is an ambling-nag, but does not include the idea of hiring. To HACK is to offer a thing for common sale or hire; and a Coach (along with the horses) kept for hire is a HACKNEY-COACH. What is devoted to indiscriminate use soon becomes *vulgar*, and ac-

quires a contemptuous signification, as is exemplified in the words **HIRELING** and **HARLOT**; and for a thing to be **HACKNEYED** is sufficient to stamp it with degradation: a **HACKNEY** is another, but less common, name for a prostitute.

The colours of Horses are various, and each has its admirers. Black is common, but white is less so; except in the **DAPPLE-GRAY** (or **BLUE-SPOTTED**), which become wholly Gray, or White, with age. There are also **DAPPLE-BAYS**; the verb **TO DAPPLE** being to cover with round, or *Apple-like* spots: the French call it *pommelé*. **BAY** (Latin *baius*, from the Greek *βαῖον*, a palm-branch, because of the *red colour* of the sheath of the *Date-palm*) is a very common colour among horses; and is almost invariably attended with a black mane and tail, which is never the case with the **CHESNUT** or other similar colours. A Bay horse is sometimes called a **BAYARD**. There are **BAYS** of various shades; as light, dark, brown, golden, &c. **SOREL**, or **SORREL**, is a colour between red and yellow, and lighter than a light Bay: it is that of a buck of the third year, called a **SOREL**. A **ROAN** horse is either of a Bay, a Sorrel, or of a dark colour, but thickly interspersed with Gray or White hairs. **FLEA-BITTEN** is white, speckled with red. **DUN** includes all the shades between brown and black; and such have, generally, a black list along the back, in which case they are said to be **FLEABACKED**.

In addition to the colours above mentioned and their various shades, there are **PIED**, **PIEBALD**, or **PYEBALD** Horses, which have two strongly contrasted colours, such as black and white, or white and bay; in some counties the latter are termed **SKEWBALD** horses. They cannot be called spotted, for the patches are disposed in large *Balls* or *Belts* (? *bald*); although the adjective **PIED** is expressive of intermingling generally, without regard to size. The **PIE**, or **PYE**, of the pastry-cook is comprised of *mixed* ingredients, and the principal one from which it receives its specific name, as **APPLE-PIE**, **MUTTON-PIE**, **VEAL-PIE**, **GOOSE-PIE**, &c. is always cut into pieces. The materials of the Pie are mingled together in a **PIE-DISH** and covered with a paste, which, when baked, forms the **PIE-CRUST**. The **PIE** of the Roman missals was so named on account of the red and the black coloured ink in which it was printed; and when the printer's types are irregularly mixed in the distribution, the workmen call it **PIE**. *Perdita*, in the *Winter's Tale*, speaks of "streak'd gilly-flowers" as "Nature's bastards," because their **PIEDNESS** is produced by the *art* of the gardener. Although the origin of the superstition is now forgotten, there are persons who still think it necessary to spit when they meet a pied horse, so as to avert some unknown calamity; and the **MAGPIE**, of which we shall again have occasion to speak, has been accounted a bird of evil omen in all ages.

HORSEDEALERS ascribe peculiar qualities to the several colours of the horse ; and have formed a system of physiognomy, perhaps little less accurate than that which judges of the tempers of men. With respect to ascertaining the age of the animal, they have less doubtful criterions. The teeth are usually examined for this purpose ; as these exhibit certain changes, at periods nearly equal in all the individuals. The teeth that are temporary, are called FOAL-TEETH, or COLTS-TEETH ; and when these are cast they leave an indentation, or black spot, in the succeeding and permanent ones (or HORSE-TEETH) which is called the MARK. These MARKS are gradually worn away, until (about the eighth year of his age) they cease to be visible ; the horse is said to have 'lost his Mark ;' and his age becomes uncertain. The last of the Colts-teeth are cut at about his fifth year, until which period he is understood to be a COLT ; his manners are COLTISH, and comparisons are drawn between them and the follies of youth.

FOAL and FOOL were, in Old English, written with the same orthography,—FOLE. Metaphors can only be, properly, taken from the objects with which we are well acquainted ; and, therefore, the dispositions of mankind are often denominated from those of the domestic animals that surround us. We call a man an Ass when we judge that his patient endurance is the result of silliness, and a Goose when he seems to be stupid. In a similar figure, he is a FOOL (or FOAL) when he betrays his ignorance of the world and of the consequences of his actions. A Fool is not necessarily an IDIOT who is weak by nature, (and whom we term a '*born Fool*' or FOOLBORN,) but one whom age and experience may be supposed able to improve. SILLINESS, of which SILLY and SILLILY are Adjective and Adverb, is merely *weakness* of intellect, and does not reach the stupidity of IDIOTISM : the Scotch use the Words to designate feebleness of body as well as of mind. The actions of a Fool are FOOLISH ; he behaves FOOLISHLY ; and the state is that of FOLLY, or FOOLISHNESS,—the opposite of Wisdom. In a religious sense, Folly has been reckoned a synonyme of *Wickedness* ; but this may only be one of its *thoughtless* consequences ; for if intended, it is no longer Folly, but *Knavery*. To FOOL, or To BEFOOL, (for which Shakspeare writes To COLT,) is to cheat, or treat a person as if he were Foolish,—to entice him into a FOOLTRAP, or situation that none but a Fool could be drawn into. To be FOOLHARDY is to throw one's-self in the way of real evil from FOOLHARDINESS, or unconsciousness of the danger. He acts without deliberation ; and hence also the proverb "a Fool's bolt is soon shot," that is, before he has taken sufficient aim. To be lucky under such circumstances is to be FOOLHAPPY. FOOLERIES are trifling sayings and practices, such as might proceed from real or *pretended* Fools ; princes

formerly kept, each, a COURT-FOOL, or JESTER, who, pretending to be HALF-WITTED, uttered satirical remarks and played fantastic tricks for their amusement: he was the salaried and authorized Buffoon of the Court.

A BUFFOON (Italian *buffare*, to jest, or play the fool,) is one who endeavours to amuse a company by jokes, mimicry, and other ludicrous pleasantries, without necessarily including the idea of his being hired to play off his BUFFOONERY. BUFFOONING and BUFFOONISM for Buffoonery; BUFFOONISH and BUFFOONLIKE for the manners of a Buffoon; and To BUFFOON, meaning To Fool, or render ridiculous, are in the Dictionaries; but are old and useless. A ZANY, when we choose to write the word, may mean either a Buffoon, or a Fool. The Italian *Zanni* for *Giovanni*, is literally a *Johnny*, a Booby, a Noodle, or Ninny. The Latin *nanus* is a dwarf, and NINNY, or NINNY-HAMMER, a vulgar term for a simpleton, is dwarfishness applied to the mind. NOODLE has a like origin: from NEED (Saxon *neod*) want, or indigence, applied to poverty of intellect.

The FOOL was a prominent personage in the pageants and holiday revels of our ancestors. He was clad in a patched garment of many colours; and wore a CAP on which was sewed a piece of red cloth, notched so as to imitate the comb of a Cock. It is hence that a vain silly fellow, who struts in gaudy finery, is called a COXCOMB. He is COXCOMICAL, his actions are COXCOMBRY, or he acts COXCOMBLY, because carrying, either in his dress or manners, the marks of Folly. Coxcombry, Coxcomical, and Coxcombly (the words last mentioned) are seldom written; their meaning being respectively expressed by FOPPERY, FOPPISH, and FOPPISHLY. A FOP (Latin *vappa*) is a vain fellow, and has the jingling diminutive FOPLING. The dress of the Fool in those pageants is usually alluded to as being a 'Fool's Coat and Bells;' but the BELLS were a general appendage to all the MORRICE-DANCERS. The MORRICE-DANCE, or MORRIS-DANCE, was so denominated, as imitating the dances of the Moors. The MOORS are the inhabitants of MOROCCO, a country in Africa; but the MOORISH customs, paintings, and architecture, which we term MORESK, or MORESQUE, were those of the MORISCOES,—that portion of the Moors who were so long in possession of a part of Spain. The Moors, though they have very dark complexions, are not black; and, therefore, the NEGROES have been vulgarly called BLACKAMOORS.

The HOBBYHORSE was also an indispensable personage in the ancient rustic games of the English nation. It was a pasteboard-formed horse, moved by a person inside, which capered and curvetted, in imitation of a real horse, according to the whim of its director. A ruling passion of a whimsical kind is called a man's HOBBY, or Hobbyhorse, which he is said to ride. He who exhibits any marked peculiarity of manner is HOBBYHORSICAL and is said to

behave **HOBBYHORSICALLY**. A **HOBBY** once designated any small pacing horse; and a particular variety of ponies are still termed **IRISH-HOBBIES**. A wooden horse for children is also called a **Hobbyhorse**.

Instead of his puffing advertisements and street handbills, which now disgrace the newspapers and annoy the passengers, the vendor of **QUACK-MEDICINES** formerly wandered through the country, erecting his *stage*, at every village and in every fair, from which he harangued the populace on the virtues of his pills and plasters. He was called a **STAGE-DOCTOR** because he pretended to cure diseases; and a **MOUNTEBANK**, on account of the *bench*, or wooden stage, on which he *mounted* to address his audience. To **MOUNTEBANK**, to gull in the manner of a mountebank, was once written by Shakspeare, and **MOUNTEBANKERY**, by some one else, but we should not recommend the words for modern use. For the purpose of attracting a crowd of purchasers, the Stage-doctor carried with him, besides tumblers and rope-dancers, a **Buffoon**, dressed in party-coloured garments, called a **FOOL**, a **MERRY-ANDREW**, **PICKLEHERRING**, or **JACK-PUDDING**, who by his drolleries amused the multitude. The Doctor himself, in consequence of his continually *crying up* his own wares, was *contemptuously* called a **CHARLATAN**, and a **QUACK**, by those who were not the dupes of his **CHARLATANRY** or **QUACKERY**. The former name is the Italian *ciarlatano*, a market-crier, from *ciarlare* to prate, and the latter is from a Gothic origin: the same as that of the monotonous *Quack* or cry of the Duck. **CHARLATANICAL** and **QUACKISH** have been written as adjectives; and the two classes of words are nearly synonymous, except that **Charlatan** and its derivatives are more general, and do not so readily refer to the science of medicine. The English Mountebank was always a **QUACK-SALVER**, (*Quack-healer*) or vendor of drugs: **Quackery**, however, is not confined to that profession. The Merry-Andrew of the itinerant stage was introduced into the Italian Comedy by the name of **HARLEQUIN**, under which title he performs his juggling tricks in the English Pantomimes. To **HARLEQUIN** has been written, as a verb.

The first of April is termed **ALL-FOOLS-DAY**; on which day it has been authorized, from time immemorial, to endeavour to hoax any one, by sending him to a distance under a false pretence,—or to make him go a **FOOL'S ERRAND** in search of what it is impossible to find, and thereby deserve the epithet, liberally bestowed, of an **APRIL-FOOL**. The first of April is the last of eight days after the vernal Equinox, which almost all nations have held as a season of rejoicing. It is the **HÚLI** of the Hindus, during which festival (and especially on the last day) the diversion of sending **HÚLI-ERRANDS** is there practised by all classes of the people.

Besides Coughs, Consumptions, and other afflictions that are similar to those

in mankind, and have the same names, horses have various diseases peculiar to themselves, which come under the care of the HORSE-DOCTOR, and require HORSE-MEDICINES formerly called HORSE-DRENCH. The BOTS and its cause, the HORSEWORM or HORSEBOT, has been already mentioned. The FARCY, or FARCIN, (Latin *varices*,) is a scabby irruption on the skin; sometimes affecting oxen, and similar to the MANGE in Dogs: it is highly infectious. The GLANDERS is a running, from the nostrils, of a corrupt slimy matter, which assumes the various colours of white, yellow, green, or black, according to the degree of malignancy. It is accompanied with an enlargement of the *glands* under the jaw, and hence its name. Colds, ulcerated lungs, and discharges from swellings of the throat called the STRANGLES, put on the appearance of this disease; but the real Glanders is infectious and incurable. The VIVES, which has been already noticed under the more common name of the STAGGERS, is seated in the glands, under the ear, where a tumor is formed that sometimes ends in suppuration. HE-GOATS are very generally kept in Livery-stables, from an idea that they preserve the horses from disease, and particularly from the Staggers. The SPAVIN (French *esparvin*) is a swelling or stiffness, usually in the ham, which causes the horse to halt. There are different kinds of Spavin: the horse is said to be SPAVINED. The GREASE, that inflamed swelling about the fetlock which we formerly noticed, has its name from the oily matter it secretes. On account of the spongy nature of the swelling, the horse is said to be GOURDY, or to be troubled with GOURDINESS. See GOURD.

The horse, as well as several other animals, has a nictitating membrane, or third eyelid; situated at the inner corner of the eye, and moistened with a pulpy substance, which serves to wipe the dust from the eyeball. This is called, by Farriers, the HAW; and is, sometimes, ignorantly cut off, in Ophthalmia, when, as frequently happens, it is brought farther forward than usual, in order to keep out a part of the light. The Iris, in some horses, is of a very light gray colour; and such are said to have WALL-EYES, or to be WALL-EYED.

In the Arts, a MILLHORSE, or GINHORSE (Engine-horse), is a horse that is employed in turning a Mill, or other Engine; and a HORSE-MILL, or HORSE-GIN, is a Mill, or Machine, so turned. The horse thus employed walks in a circle; and we sometimes speak of a person as being confined, in his ideas and conduct, to an unvaried and beaten track, 'like a Horse in a Mill.' A HORSE-BOAT is a Ferryboat for carrying horses; but horses are employed for dragging boats along canals, by means of a rope (or Tow), in which cases the HORSE-PATH, HORSE-ROAD, or HORSE-WAY, is called the TOWING-PATH. A Horse-load is an indefinite weight; and a HORSE-POWER, by which the power

of a Steam-engine is expressed, is scarcely more definite. A Steam-engine of an EIGHT-HORSE-POWER, is supposed to be capable of doing the work of eight ordinary horses. Wooden frames of various kinds, made for the purpose of supports in different operations, are called Horses. In Sea-language, a Horse is a rope, extending from the middle of a yard to the extremity, to support the Sailors while they are reefing or furling the sails. It is also the name of a thick rope, extended perpendicularly near the fore or after side of a mast, for the purpose of hoisting or stretching a sail upon it.

The ordinary compounds, HORSEDUNG, HORSEHAIR, HORSEFLESH, HORSETHIEF, HORSE-STEALER and HORSE-STEALING need no explanation. A HORSE-POND is a pond for Watering and Washing horses. A person with a long, coarse visage is said to be HORSEFACED; rude active merriment is HORSEPLAY; and a boisterous laugh is called a HORSELAUGH: as akin to the loud NEIGHING of a Horse, which is sometimes, rather affectedly, called by the Latin term CACHINATION. To SNIGGER, or SNICKER, is derived from the verb to NEIGH; but used to denote partially suppressed laughter, which is heard only at intervals: or, as the phrase is, 'to laugh in one's sleeve.'

In Natural History, the name of SEAHORSE has been, sometimes, given to the WALRUS, formerly described. It has also been given, still more unappropriately, to the HIPPOPOTAMUS, (called by Spencer the HIPPODAME,) which is never an inhabitant of the ocean. The Hippopotamus (Greek *hippos*, a horse, and *potamos*, a river) is literally the RIVER-HORSE; and he is so called on account of his *neighing* voice, although his shape is more like that of a hog. He has also the name of the WATER-ELEPHANT, to which his size (sometimes seventeen feet long, seven high, and fifteen in circumference,) entitles him. This amphibious animal, a native of Africa, has his whole body covered with short hair; and lives entirely on vegetable food, which he seeks on the banks of the river, during the night. He is of a mild disposition, and is supposed to be the BEHEMOTH described by Job. The *HIPPOCAMPI* of the ancients had the forepart of a horse, and the hinder of a fish. They drew the chariot of Neptune, who presided over horse and chariot races; and were also associated with the other divinities of the Ocean.

The *SCOMBER trachurus*, HORSE-MACKEREL, or SCAD, is a fish, found frequently on the British coasts. It is from four inches to two feet long, with a silvery body, having the front and back of a mixed green and blue colour. There are more than twenty species of the genus *SCOMBER*, of which only two, besides the Horse-mackerel, ever visit our seas. The common MACKEREL, *SCOMBER scomber*, is one of the most beautiful of European fishes, and much valued as an article of food. It was highly esteemed by the ancients, who

prepared from it the sauce known to the Romans by the name of *GARUM*; which was made by salting the fish, and, after a certain period, straining the liquor from it. This preparation (which was also occasionally made from other fish) is still in fashion at Constantinople, but is superseded, in the principal countries of Europe, by the introduction of pickled Anchovies, which are easily made into a sauce. The THUNNY, or TUNNY, (*SCOMBER Thynnus*) is from two to ten feet long. It is extremely voracious, and swims with great velocity. These fishes are seen, in vast shoals, in the Mediterranean; but they seldom appear on our coasts except as stragglers.

The HORSE-ANT, or HORSE-EMMET, (*FORMICA Herculanea*) has a black head and red-brown thighs, and is much larger than the common ANT, or EMMET, (*FORMICA fusca*) which is usually not more than one-fifth of an inch in length. The Horse-ant is found in woods, and builds its nests of sticks and straws; whereas the common Ant builds only with earth. Besides these two, the *rufa*, red-brown, about a quarter of an inch long, found in gardens; the *nigra*, or BLACK-ANT, about half that size; and the *rubra*, or little, RED-ANT, (MUSK-ANT?) an extremely small species,—are found in this country. Including, however, the foreign, the species of the genus *Formica* (the Latin name of the *ant*) are very numerous.

Ants swarm in every part of the globe; they generally live in large societies, and are proverbially industrious. Like the bees, the species is invariably composed of three kinds: males, females, and neuters. The males and females have wings, which the neuters, or Working Ants, want; wandering all day in search of food, or of materials for the nest. The females and neuters are, each, furnished with a sting. The small white balls, found in the nests, vulgarly termed ANT-EGGS, are the young brood which are afterwards transformed from maggots into Ants. The little hillocks of earth, raised by the insects for their habitation, are called ANT-HILLS.

Ants, (especially the *Formica rufa*, or large red ant,) when collected in a mass in a close vessel, exhale a pungent, acrid, odour. On this account they were, and in some countries still are, medical. These, by dry distillation, yield an acid, amounting to nearly half the weight of the insects, which, when rectified, is colourless, and was, at one time, called FORMIC ACID. Later Chemists have maintained that it is either the acetic or the malic, or a mixture of the two.

The etymology of the name, ANT, is uncertain. It has been supposed to be a contraction of the Saxon *æmet*, an Emmet; as AUNT is said to be from the Latin *amita*. We have heard a punning origin, ludicrously denominating the neuters *Aunts*, as if they were the maiden sisters of the mothers. The Greek *myrmex*, an Ant, may possibly be connected with *myrios* (innumerable) from

their multitude. The Swedish *myra*, Danish *myre*, and Dutch *mier* (all denoting an *Ant*) seem, like many other Gothic roots, to be connected with the Greek; and hence, probably, the name PISMIRE, by which we also designate that insect. The MYRMIDONS, a title which we sometimes give to the rude and numerous followers of a brutal invader, were the soldiers of Achilles in the Trojan war. They were a people of Thessaly, and fabled to have arisen from Pismires, in consequence of a prayer to Jupiter made by king Æacus, whose kingdom had been depopulated by a pestilence.

HORSEFOOT, or FOALSFOOT, better known by the name of COLTSFOOT, is the *TUSSILAGO farfara* of Botanists. It is called *Tussilago*, from the Latin *tussis*, a cough, and *ago*, to act upon, to cure; from its reputed virtues. The flowers of this perennial plant appear, in March or April, before the leaves, which are shaped like the foot of a horse. Both the flower and the leaves are reckoned medicinal, and the latter are often smoked in the manner of tobacco. The BUTTERBUR (*TUSSILAGO petasites*) has the largest leaves of any British plant, being often three feet broad: the *hybrida*, or Long-stalked BUTTERBUR, is taller than the *petasites*, but its leaves are smaller. Both these plants are perennial, and, like the common Coltsfoot, produce their flowers before the leaves appear. There are many foreign species of *Tussilago*, some of which are cultivated in our gardens.

HORSETONGUE, *Ruscus hippoglossum*, a native of Hungary and Italy, is cultivated in gardens along with other species of the genus; but the only English species is the *aculeatus*, called KNEE-HOLLY, KNEEHOLM, or BUTCHER'S-BROOM, which was once medical. Though firm and rigid, this plant is truly herbaceous; being a biennial evergreen, with perennial roots. Its tough, woody, and branched stalk is nearly two feet high, bearing large red berries. The latter circumstance connects its name with that of the Holly; and it is said to have acquired its other name from being used by butchers to clean their blocks.

ELECAMPANE (*INULA Helenium*), the bitter aromatic roots of which still hold a place in the *Materia Medica*, had formerly the name of HORSEHEAL; being used by Farriers in the cure of affections of the lungs. It is one of the largest of herbaceous plants, being often six feet high. The genus *INULA*, besides thirty foreign species, some of which are cultivated by our gardeners, contains other three native plants: the *dysenterica*, or Common FLEABANE, said to have cured a dysentery in the Russian Army; the *pulicaria*, small FLEABANE; and the *crithmoides*, Samphire-leaved FLEABANE, or GOLDEN-SAMPHIRE. Whether or not any of these *Fleabanes* have ever been employed in the destruction of *Fleas*, as their name imports, we have not learnt.

The nymph *MINTHA*, a favorite of Pluto, was changed by Proserpine into an herb, called in Greek *minthe*, and hence the Latin and the English names. The genus *MENTHA*, MINT, includes thirteen herbaceous British besides as many foreign species; all of which contain a warm aromatic essential oil, "differing in the different species, but on the whole almost peculiar to the genus." The *silvestris*, or HORSE-MINT, as it is found with us, (a plant from two to four feet high,) has the most disagreeable scent of all the tribe.

The different species of Mint have been often confounded, but almost all have been accounted medical. Those that retain their place in our Pharmacopœias are:—the *viridis*, SPEARMINT, or MINT simply, which is also known in our gardens by the name of MACKEREL-MINT, and is much used for culinary purposes; the *piperita*, or PEPPERMINT, well known for its highly pungent, aromatic flavour, and for its leaving a coolness in the mouth like camphor; and the *pulegium*, or PENNY-ROYAL. Distilled waters, spirituous extracts, and essential oils, are prepared from each of these three species, and bear their several names. There are two species, the *rubra* and the *gentilis*, which both go under the name of RED-MINT: the former of which is, in some country gardens, called HORSE-MINT. The *arvensis*, or CORN-MINT, is readily known by its peculiar scent, which is properly compared to that of blue mouldy cheese.

PURSLANE, *PORTULACA oleracea*, is a succulent hardy annual, formerly much eaten in salads, and still cultivated as a kitchen-garden herb. None of the species of *Portulaca*, of which there are four or five, are natives of this country. The *TRIANTHEMA monogynia*, (*portulacastrum* of Linnæus,) a West-Indian plant, sometimes cultivated here in stoves, has been called HORSE-PURSLANE. Our common WATER-PURSLANE, *PEPLIS portula*, is eaten as a salad, or in soups, by the modern Greeks. All the plants of the genus *ATRIPLEX*, of which seven are British, are different species of ORACHES: the common denomination of a tribe of plants which are naturally allied to the SPINAGES, GOOSE-FOOTS, and BLITES. The *ATRIPLEX hortensis*, GARDEN-ORACH, an herbaceous plant about three feet high and a native of Tartary, was formerly used in this country as Spinage, and is still eaten in France; the *portulacoides*, a small shrub, is dwarf SHRUBBY-ORACH, or SEA-PURSLANE; and the *halimus*, tall SHRUBBY-ORACH, or Spanish SEA-PURSLANE, which grows in hedges near the sea in Spain and Portugal, has been cultivated here by the name of TREE-PURSLANE.

The genus *MOMORDICA* is of the Cucumber tribe; and its species, as cultivated here in hotbeds, have the general name of BALSAM-APPLES. The

species *elaterium* is called *Squirting BALSAM-APPLE*, or *Squirting CUCUMBER*; because its ripe fruit, when touched, starts from the stalk with a violent spring, squirting out the seeds. It is a native of the South of Europe, where it is a hardy annual. It has also the names *WILD-CUCUMBER*, *HORSE-CUCUMBER* and *ASSES-CUCUMBER*. The inspissated juice of its fruit, known in Medicine by the name of *ELATERIUM*, is an extremely violent purgative.

The common *CUCUMBER*, *Cucumis sativa*, an annual of which there are many varieties, is reared by us, from seed, in hotbeds covered with glass frames, for the sake of its cylindrical, spongy, fruit. The common *MELON*, or *MUSK-MELON* (*Cucumis melo*), is raised in the same way as the Cucumber. The fruit of the Melon is generally roundish, and of a delicious taste; but there are many varieties, from the size of an orange to that of a man's head. Both the Cucumber and the Melon are supposed to be natives of Tartary. The *Cucumis Colocynthis*, *BITTER-APPLE*, *BITTER-CUCUMBER*, *COLOQUINTIDA* or *COLOCYNTH*, is a native of the Levant; from whence its globular, nauseous fruit (about the size of an orange) is imported, for medical purposes. This has also the name of *BITTER-GOURD*; but the Gourds and the Cucumbers are of the same Natural Family. The German *Gourk* is a Cucumber; and its diminutive *GHERKIN* denotes, with us, a small Cucumber, such as is made use of for pickling. The name *GOURD* seems to allude to their spongy substance and swelled shape. A *gourdy* horse is one who has swelled legs; and a fat man, with a prominent belly, is said to be *GORBELLIED*.

The Gourds (many of which are cultivated here in hotbeds) chiefly belong to the genus *CUCURBITA*, of which the *pepo*, a native of the East Indies, is the *POMPION*, *PUMPKIN*, or *PUMPKIN-GOURD*; the *melopepo* is the *SQUASH*, or *SQUASH-GOURD*; the *verrucosa* is the *WARTED-GOURD*; and the *citrullus*, with its large, sweet and watery fruit, is the *WATER-MELON*. The species *lagenaria* is the *BOTTLE-GOURD*, *SHELL-GOURD*, or *CALABASH*. The first name refers to the shape of the fruit, and the others to the use made of its rind, which is woody, and, when dry, is made into cups and other utensils. The *CALABASH* is best known in the West Indies and South America, where it designates any vessel formed of the dried skin of a Gourd. In the Spanish language, *calabaza* is a Gourd or Pumpkin. The *CALABASH-TREE*, which is merely a shrub in our stoves, grows to the size of a pear-tree in the warm parts of America. It has the name because the skin of its fruit is used for the same purposes as that of the Shell-gourd. It is, however, of a different genus: the *CRESCENTIA cujete*.

The *GOURD-WORM*, *FLUKE-WORM*, or, simply, the *FLUKE*, is a species of intestinal worms (*FASCIOLA hepatica*) which infest the liver of sheep; and are always concomitants, if not the primary causes, of the disease called the *ROT*:

in the closing stage of which the wool falls off from the skin, and the animal dies miserably. The body of the Worm is about an inch long, broader on the forepart, and terminated by a tube; and has its names from its flattish shape, which resembles the seed of a Gourd, or of the fish called a FLUKE, or Flounder. Naturalists mention numerous species of the genus *Fasciola*, as adhering to one or other of the viscera of different animals. They are of various sizes from that of a grain of sand to two inches in diameter, and are distinguished by specific names according to the Quadruped, Bird, Reptile, or Fish, in which each species is found.

The ALOES are natives of hot climates, the inspissated juices of some of the species of which are well known, in Medicine, as intensely bitter purgatives. There are three kinds usually employed:—the SOCOTRINE-ALOES (so called because first imported from the island Socotora) is obtained from the *Aloe perfoliata*, of which there are a multitude of varieties. This is the purest, most transparent, and its bitter taste is accompanied with an aromatic flavour. HEPATIC-ALOES, BARBADOES-ALOES, or Common ALOES, is extracted from a variety of the same plant. In the West Indies, where it is prepared, the juice is drained from the succulent leaves, and inspissated, in boilers, until it arrives at what is termed a RESIN-HEIGHT; when it is ladled into Calabashes for exportation. HORSE-ALOES, or CABALLINE-ALOES, is prepared in a similar manner, either from a different variety of the plant, or, as some say, from the fæces of the Hepatic-Aloes. This drug is easily distinguished from the two preceding, by its strong, rank, smell; and is employed chiefly by Farriers. ALOETIC is an adjective, and the various preparations of Aloes are ALOETICS. The AMERICAN ALOE, formerly so famed from the erroneous belief that it flowered only once in a hundred years, is the *Agave Americana*. It rises, in our stoves, to the height of twenty feet, branching in the shape of a pyramid, and occasionally covered with flowers. The WATER-ALOE, or FRESH-WATER-SOLDIER, (*Stratiotes Aloides*), is a perennial British plant, growing in ditches and pools.

A medicinal wood, imported from the East Indies, usually in small bits, and of a very fragrant smell, is sold in the shops by the different names of AGALLOCHUM, CALAMBAC, TAMBAC, and ALOES-WOOD. It has, however, nothing to do with the common Aloe; but is the wood of a tree not clearly ascertained, though generally supposed to be the *Excoecaria agallocha*. A less fragrant kind, of a mottled colour, used by cabinet-makers and inlayers, is called CALAMBOUR and EAGLE-WOOD.

The HORSE-SHOE VETCH, *Hippocrepis*, is so called because the parts of

its pods represent a series of Horse-shoes: the *comosa*, or *Tufted HORSE-SHOE VETCH*, is the only British species. There are other designations in Natural History, associated with the horse, (besides those now and formerly mentioned,) that appear in the Dictionaries; but which we have not been able to refer to the species of any known arrangement: such are, "FOALBIT, a plant;" "HORSE-BEAN, a small bean usually given to horses;" "HORSE-MUSCLE, a large muscle, or shell-fish;" "HORSE-MARTEN, a large kind of bee;" "HORSE-CRAB, a crustaceous fish;" "HORSEMATCH, a bird;" and some others.

The Saxon *mære*, like the modern English MARE, was limited to designate the female; but the old Teutonic *mar* was general and applied to the horse of either sex. In the same language, *schal*, *skal*, or *skalk*, was a servant, or superintendant; and, hence, in old English, a MARSCHALLE was equivalent to "a *Wardeyne of hors*," and *Marchalsye* was Horsemanship. Along with its other usages, the French *maréchal* still denotes a *Farrier*,—one who shoes horses and prescribes for their diseases.

In the institutions of chivalry, the office of the MARSHAL (or *Master of the horse*) was to superintend the tournaments and regulate the order of processions and combats. The name, along with the office, was naturally transferred to regular armies; and the title was subsequently assumed by the Generals. The MARSHAL went in the van of the army, and prepared the way for their reception. To MARSHAL is to dispose in a certain definite order; and, though now a common term, always alludes to its CHIVALRIC, or military, origin. He who Marshals is a MARSHALLER; and MARSHALSHIP is the office of a Marshal. The MARSHALLING of a COAT OF ARMS, in Heraldry, is the due arrangement of the several family arms to be united in the same shield.

Many offices that are now civil were originally military, and still retain their former names: for example, the EARL MARSHAL of *England*, once the commander of the cavalry, is now merely an honorary title, hereditary in the family of Howard. The MARSHAL of the *King's-Bench prison* is the keeper of that prison. The MARSHALSEA GAOL is a different place. It is a prison in Southwark for pirates, and for persons arrested for debts by decree of the MARSHALSEA-COURT.

MARE'S-MILK readily enters into the vinous fermentation, as has been long proved by the Tartars, who are accustomed to manufacture it into an intoxicating liquor called KOUMISS, or KUMISS. This species of wine is reckoned very nutritive, as well as medicinal, possessing a pleasant mixture of sweetness and acidity. When Mare's-milk is scarce, Cow's-MILK is employed for

the same purpose; in which case the liquor is called AIREN: both this and the Koumiss give out a spirit, by distillation, which is termed ARIKA, the general name for Alcohol throughout the East. See ARRACK. The TARTARS (or TATARS as some call them) are the natives of TARTARY, an extensive district in Middle Asia, who live chiefly in tents; wandering, in vast hordes, from place to place, in search of food for their horses, camels and sheep, on the milk and flesh of which they subsist. These tribes are sometimes styled NOMADIC, as being the descendants of some of the NOMADES (Greek *νέμω*, I feed) or pastoral nations of ancient authors. The Tartars are celebrated horsemen and ferocious warriors; so much so that, 'to catch a Tartar' is a proverbial phrase, alluding not only to the difficulty of an undertaking, but even to the bad consequences of its success: of being caught by the person pursued. The name TARTAR is used adjectively, as, 'the Tartar nation,' 'the Tartar customs,' &c.

The NIGHTMARE is the popular name of a disorder that attacks persons in their sleep; in which they imagine they feel an extraordinary weight upon their breast, which they cannot shake off, accompanied with frightful dreams concerning the cause of the compression. The medical name is INCUBUS, from the Latin *incubare*, to lie or sit upon; and the Greeks called it EPHIALTES, a word of the same meaning. The multitude, formerly, ascribed the effect to the agency of an evil power: the Incubus or MARA of the Scandinavians was a demon. Our ancestors referred it to Witchcraft. The Witch, or HAG, assumed the body of a horse, in which metamorphosis she pressed heavily upon the breast of the patient, who was thus said to be WITCH-RIDDEN, or HAG-RIDDEN.

HAG, (Saxon *hægess*) has been referred to HECATE; and, besides denoting a sorceress, is a Billingsgate name for any old ugly woman. HAGGISH is having the horrid nature, or disgusting appearance, which we attribute to a Hag; or as belonging to what has been sometimes termed HAGSHIP. The *GASTROBRANCHUS cæcus*, or HAGFISH, is from four to six or seven inches long, and has the appearance of a small eel. It is a curious glutinous animal, without eyes, and frequently found on the British coasts; it is said to destroy other fishes by piercing their skin and devouring their entrails. Linnæus placed it among the VERMES, by the name of *MRXINE glutinosa*.

The French *cheval*, the Italian *cavallo*, the Latin *equus*, and the Greek *hippos*, are different names for the horse; and each has its derivatives in the English tongue. Those from the two former, as well as a few from the others, have been already noticed. In some cases we have compounds, both from the

Greek and Latin of synonymous, or of nearly synonymous, import. *EQUIVOROUS* and *HIPPOPHAGOUS*, for example, (from the Latin *voro* and the Greek *φαγω*, both signifying *to eat*) are equivalent adjectives, applied to such as, like the Tartars, feed on horse-flesh. The practice has been called *HIPPOPHAGY*. It was reversed by *DIOMEDES*, the Thracian king, who fed his horses with man's flesh; and who was afterwards devoured by them, after he had been slain by *Hercules*. *HIPPURIS*, the name of a genus of plants, literally signifies a Horsetail, and the species have much resemblance to those of the *EQUISETUM* or HORSETAILS formerly mentioned; and, accordingly, in order to avoid ambiguity, the *vulgaris*, an inhabitant of pools and ditches, the only British species of *HIPPURIS*, has got the name of MARES-TAIL.

The Latin *eques* was a horseman; and the English word *EQUESTRIAN* not only designates the ancient order of Roman knighthood, but is an adjective, applicable to everything regarding horsemanship. An *EQUERRY*, or *EQUERY*, was formerly the name given to a range of stables for horses kept by nobles or princes; and the chief officer, who superintended the establishment, had the same name. *EQUERRIES*, popularly called *QUERRIES*, still form part of the establishments of the Royal Households, under the *MASTER OF THE HORSE*. *EQUITATION*, the art of riding on HORSEBACK, *EQUITANT*, the adjective, and *EQUITANCY*, the name of the art, have all been written; but have never got into ordinary use.

To *EQUIP* was, originally, to provide furniture and provisions for the knights and their horses, when preparing for the tournaments, or for warlike expeditions. The *EQUIPMENT* consisted chiefly of *ARMS* and *ACCOUTREMENTS*; by the latter of which terms was understood the *WAR-DRESS*, or *ARMOUR*, of both man and horse. The principal piece of defensive armour for the War-horse, or *CHARGER*, was the *POITREL*, French *poitrail*, and Latin *pectorale*, from *pectus*, the breast. It was a plate of metal, serving the same purpose to the animal as the *BREAST-PLATE* did to his rider. To *ACCOUTRE* is the French *accoustrer*, to dress; and is allied to *COSTUME*, a word which we have adopted, to denote a dress of ceremony, or of office. We now use the verb *To EQUIP* in a general way. We not only speak of the *EQUIPMENT* of our fleets and armies; but even of an individual, when he is provided with clothing and other necessaries for a distant journey. All the provisions and necessary accompaniments of an army, or a ship of war, is its *EQUIPAGE*; the *EQUIPAGE* of a Prince, in his state journeys or processions, includes his horses, carriages, and attendants.

In Grecian History and Mythology, *HIPPONE* was the goddess of horses and chariots; and the *HIPPOCRATIA* were feasts, celebrated by the Arcadians,

in honour of the *Equestrian NEPTUNE*, who first taught men the use of horses. During those feasts, horses were exempted from labour, and were led through the streets adorned with garlands of flowers. The Romans held similar festivals under the title of *CONSUALIA*; so called from *Consus*, another name of Neptune.

The *CENTAURS* were quadruped monsters (the offspring of Ixion) who inhabited the plains of Thessaly; having the head, arms, body and legs of a man, joined to the body and hind legs of a horse. *CHIRON*, the Centaur, the son of Saturn and Philyra, was the tutor of Achilles; and termed "the wisest and the best of men." He also taught Esculapius, Apollo, and Hercules; and, being accidentally wounded by one of the poisoned arrows of the latter, he was transferred to the Heavens: forming one of the Southern Constellations, (*CENTAURUS*, the *CENTAUR*,) usually conjoined with *LUPUS*, the *WOLF*. *SAGITTARIUS*, the *ARCHER*, one of the Signs of the Zodiac, has also been named the *Centaur*; but his figure is different: his legs and feet are those of a horse; but they are only two, and he has the tail of a Satyr. The name *HIPPOCENTAURS* is literally *Horse-centaurs*; but whether those were the same as the Centaurs, or different monsters, is not well ascertained. Many of the Etymologists have derived the name *CENTAUR* (Greek *κενταυρος*) from *κεντεω*, I spur, and *ταυρος*, a bull; and have made different attempts to account for the fable. A similarly doubtful distinction exists between the *GRIFFON* of Antiquity and the *HIPPOGRIFF*, or winged horse, of Ariosto. The *GRIFFON*, or *GRIFFIN*, (Greek *γρυψ*,) which had the wings and head of an eagle, and was in other respects like a lion, is borne rampant in Coat-armour. Griffons watched over gold mines and hidden treasure, and were represented, by the painters, as yoked to the chariot of the Sun. Shakspeare calls it the *GRIP*, or *GRIPE*, from which, alluding to its beak and claws, the connexion between the Greek *grypos* and the Saxon *gripan*, To *GRIPE*, is sufficiently apparent. The epithets *CENTAURLIKE* and *GRIFFONLIKE* are in the Dictionaries.

PHAETON, the son of *PHÆBUS* and *CLYMENE*, was reproached, by one of his comrades, for not being, as he boasted, the son of *APOLLO*, who was otherwise called *Phœbus*. He complained to his mother, who recommended him to petition his father to allow him to drive the chariot of the Sun. Apollo was persuaded and entrusted him with the reins of his coursers. After having guided them a short time, the horses, being frightened at the sight of the Scorpion, became unmanageable. The reins dropt from his hands, and the car approaching too near the earth set it on fire. Jupiter struck the rash youth with a thunderbolt, and, hurling him from his seat, he perished in the river *ERIDANUS*; which appears as a Constellation in the heavens, and is

sometimes called ORION'S RIVER. ERIDANUS was the ancient name for the Po, a river in Italy.

Among the Constellations, we see *EQUULUS*, THE HORSE'S-HEAD, and a small modern one, *EQUULEUS pictorius*; but the FLYING-HORSE, the Horse of the Heavens, is the famous PEGASUS, who, according to one of the fables, sprung from the blood that issued from the head of the Gorgon Medusa, which Perseus cut off with his sword. Pegasus was *broke* by Minerva, and given by her to *BELLEROPHON*, who mounted him to combat the *CHIMÆRA*, who was then ravaging Lycia. This monster was the sister of Cerberus, and had, like him, three heads; those of a lion, of a goat, and of a dragon. Her foreparts resembled those of the lion, her middle that of a goat, and her tail that of the dragon; and she vomited fierce and unquenchable flames. In modern usage, absurd fancies,—wild creations of the brain,—are termed CHIMERAS; and the produce of such fantastic imaginations is said to be CHIMERICAL, or to be formed CHIMERICALLY.

Having slain the Chimæra, Bellerophon was carried, by his courser, into the sky; when, losing his seat from fear, he fell to the earth and perished. Pegasus took his flight to Mount PARNASSUS, on which, with a blow of his foot, he caused a fountain to spring forth; and then ascended to the Heavens, where he shines a Constellation. He nourishes the lightnings and wings the thunderbolts. Parnassus had two summits, between which arose this CABBALLINE-FOUNTAIN, called also HIPPOCRENE, from the Greek *κρηνη*, a fountain. HELICON was either the same or a neighbouring mountain. The groves and streams of those delightful hills were the favorite haunts of the Muses. It was there that, under the guardianship of Apollo, they fixed their abode; and the waters of CASTALIA (another name for Hippocrene) inspired those who drank them with poetic furor. The GRASS OF PARNASSUS, *PARNASSIA palustris*, is not a Grass, but an elegant flowering plant, growing, in bogs, in this country as well as in Greece.

The MUSES were called, the *PARNASSIDES*, and *HELICONIDES*, as inhabiting Parnassus and Helicon; the *CASTALIDES*, from their favorite stream; the *AONIDES*, from AONIA the hilly part of BÆOTIA, where their abodes were situated; and the *PIERIDES*, from PIERIA, a district of Macedonia, to which they owed their birth: hence the several epithets of PARNASSIAN, HELICONIAN, CASTALIAN, AONIAN, and PIERIAN, so profusely applied by the poets to whatever concerns the Muses. They were nine sisters, the daughters of JUPITER and MNEMOSYNE, or MEMORY. They were female Divinities, ever young, modest and beautiful, elegantly dressed, and crowned with flowers, who presided over the Arts and Sciences; each having her respective de-

partment: CALLIOPE was the Muse of heroic poetry; CLIO of history; MELPOMENE of tragedy; THALIA of comedy; EUTERPE of wind-music; URANIA of astronomy; TERPSICHORE of the harp; ERATO of the lute; and POLYHYMNIA of rhetoric. The poet invokes the assistance of the Muse; but that Muse is frequently of his own creation,—not one of THE SACRED NINE. MUSELESS is without any poetical taste or incitement.

Music and Song were, originally, synonymous; and the Greek *Μουσα*, a Muse, and *Μουσική*, music, the science of melody, are obviously allied. To MUSE is to reflect, or meditate; MUSEFUL is thoughtful, or full of MUSINGS; and he who is occupied with thinking closely upon any subject is a MUSER. An extensive Academy in Alexandria, set apart for the study of the sciences, was called *Μουσείον*, the *Musæum*, as being dedicated to the Muses. There was deposited the famous ALEXANDRIAN LIBRARY, containing seven hundred thousand Rolls, or Volumes, which was burnt by the soldiers of Cæsar. The name MUSEUM is now given to any building used as a Repository for things that have a relation to the fine arts. To AMUSE (*a* privative) is, either to draw aside from severe study, or to keep from *ennui* by engaging the mind on light subjects or objects of curiosity. AMUSEMENTS are agreeable PASTIMES, or employments that cause *time* to *pass* away pleasantly. AMUSER, AMUSIVE, and AMUSIVELY are written.

The Ass, *Equus Asinus*, is markedly distinguished from the horse,—by its tail, which is naked except at the point; the black cross over its shoulder; and by its lengthened discordant cry, called BRAYING. The female, or JENNY-ASS, BRAYS in a clearer and shriller tone than the male, or JACKASS; but the voice of neither is heard except to express its wants. The Wild Ass of the warmer portions of the Tartarean deserts is the *ONAGER* (Greek *ONOS*, an Ass,) of the ancient Naturalists. Its ears are erect, and it is of a larger size than the domesticated race; but, indeed, both varieties are much more lively and beautiful in the eastern parts of the world, than the drudging animal of this country. Here, the DONKEY (as he is popularly called) is patient to a proverb; so much so that we call a Man an Ass, or ASS-HEAD, when we wish to designate him as stupid and ignorant. Apollo fixed Ass's ears on the head of *MIDAS*, because he preferred the singing of Pan and Marsyas to that of this god. The scientific adjective ASININE, expressive of his qualities, is derived from the Latin name *Asinus*. The young, like those of the horse, are designated by the names of FOALS and COLTS.

ASSES-MILK is reckoned medicinal; and numerous MILCH-ASSES are kept, in this country, for the sake of furnishing that article to invalids. It is also said to be a great beautifier and preserver of the skin; and perhaps it may be

partially used as a cosmetic, either alone, or mixed up with other ingredients.

ASSES-SKINS, when dry, being hard and elastic, are made into a strong parchment, for sieves, drums, or other purposes; and, covered with a thin coating, on which black-lead pencil writings may be made and obliterated, they are formed into leaves for pocket-books, then called *Ass-skin Memorandum-books*. SHAGREEN (Persian *sagri* and Turkish *segrin*) is a rough-grained leather, used in this country, like the skin of the Dogfish, as a rasp for wood and for various other purposes. It is imported chiefly from Constantinople, either of the natural colour or dyed; but is manufactured at Astracan and throughout Persia. A semicircular portion of an ASS-HIDE, (sometimes of a horse-hide,) that immediately above the tail as being the firmest, is dressed in the manner of parchment; and, while still soft and stretched, the grain side is strewed over with the very hard seeds of the *CHENOPODIUM album*, or *Common ORACH*, which grows to a large size in that climate. The seeds are pressed into the wet skin, and shaken out when it is dry, leaving those indentations that give the otherwise horny plate the name of SHAGREEN. Though this substance is extremely hard, it becomes soft and pliable when steeped in water, and may be dyed of various colours; and hence its use in the manufacture of SHAGREEN-CASES, or covers. It is frequently counterfeited by Morocco Leather; but the counterfeit is easily distinguished by its peeling, which the real Shagreen will not do. From its employment in the arts as a species of file, CHAGRIN is, metaphorically, applied to the mind, to indicate a state of vexation; and To CHAGRIN is to vex, or irritate, corresponding, both in orthography and pronunciation, with the French *chagriner*, which has the same signification.

The Ass has played his part in many systems of superstition. He figured in the Eleusinian Mysteries. Silenus, the fosterfather and tutor of Bacchus, was represented as an old, fat, drunken fellow, riding upon an Ass; and the god Bacchus himself made his triumphal entry on the back of that animal. *Two ASSES*, which he opportunely found on the border of a morass, were placed by him in the heavens in the Constellation *CANCER*; and it is further said, that he endowed the one which carried him through with the gift of speech. In a later age, the Ass BORAK carried Mahomet, in a single night, from Jerusalem into heaven; for which service he was promised, by the prophet, a place in paradise. The Ass was frequently introduced, as a personage, at the holiday feasts, and in the pseudo-religious dramas of our ancestors.

A cross breed between the Horse and the Ass is termed a MULE, (Latin *mulus*,) of which there are two kinds: the *Common MULE*, between a Jackass

and a Mare; and the *Little MULE*, or *HINNY*, commonly called the *MUTE*, (a corruption of the French *mulet*,) the produce of a Stallion and a *SHE-ASS*. This latter is little known, because seldom bred designedly; and from the smallness of its size and intractable temper it is fitted only to be the companion of gipseys. In some counties, it is called a *FUMMEL*. The common Mule, or *Mule* properly so called, is, on the contrary, highly esteemed, especially in warm countries, both for draught and the saddle. Being remarkably sure-footed, Mules are much used in the rocky roads of the Alps and Pyrenees; where they are guided by *MULE-DRIVERS*, called also *MULETEERS*. These animals are supposed to inherit some portion of the stubbornness, as well as the long ears and discordant voice of their male parents; and hence a man of a sullen, obstinate temper is said to be *MULISH*,—to act *MULISHLY*, or with *MULISHNESS*.

On surveying the animal kingdom, we find it divided into distinct families, the individuals of which have not only a similarity of form and manners, but have also a natural antipathy to mingle with those of other tribes. These tribes or collection of families, like to each other, Naturalists have called *SPECIES*; and the accidental differences occurring between the individuals of any one species, when those differences assume a degree of permanence, constitute what are termed *VARIETIES* of that Species. The Horse and the Ass have ever been considered as distinct species, though arranged under the same *GENUS*,—*Equus*; for in the classifications of the Naturalist, the division of animals termed a Genus, includes such species as have certain similarities of outward form with respect to the teeth, claws, &c., although they may otherwise be incapable of associating together. The Mule is understood to be the consequence of a forced association; and the word has been applied, as an adjective, to other *HYBRID*, or *HYBRIDOUS*, (Latin *hybrida*,) that is, *mongrel* productions. They have been also called *unnatural*, because occurring only through the interference of man. We have *MULE-BIRDS*, such as are bred between a Canary and a Goldfinch; and Botanists are able, in some cases, to produce *MULE-PLANTS*, by impregnating the flowers of one plant with the farina of another,—of a different but kindred species. An opinion long prevailed that all *HYBRIDS* were monsters, and, as such, incapable of continuing their race. That this theory is erroneous with respect to birds is shown by every-day experience; and the offspring of the Goat and Ewe seem to possess perfect powers of reproduction. The common Mules, both male and female, have also been found to breed, both with one another and with the species from whence they sprung; but these events are less usual where the animals themselves are rare: and we have no account of emancipated

flocks of Wild Mules, as we have of Wild Horses and Wild Asses, so as to enable them to rise to the rank of a species.

Were we not assured that all mankind have descended from a single pair, we should be apt to imagine that there are different species of men: the jet-black, woolly-headed NEGRO, in particular, differing so essentially, in appearance, from the white-skinned European. The congregation of these two races of men, consequent upon the introduction of NEGRO-SLAVERY into the West Indies at the beginning of the sixteenth century, produced a breed, between the WHITES and the NEGRESSES, named MULATTOES. The child of a Mulatto and a Negro is a SAMBO. The child of a White man by a MULATTO-mother is a QUADROON. "The child of a Quadroon by a White father is a MUSTEE. The child of a White man by a MUSTEE-WOMAN is a MUSTIPHINI. The child of a Mustiphini by a White father is a QUINTROON; and the child of a QUINTROON by a White father is free by law." Such was recently the West-Indian Slave-code.

On the colonization of South America, a third race of men, the aboriginal copper-coloured INDIANS, more numerous by far than the imported Negroes, introduced a more varied intermixture; which Spanish pride distinguished by different names, according to the degree of their imaginary degradation. Taking, of course, the European Spaniard as the point of perfection, the next in degree was the CREOLE, or white descendant of European progenitors, but born in America. The name of CREOLES, first given by the imported Negroes to their children born in bondage, was borrowed by the Spaniards; and now serves to designate the same class of Whites, both in the East and the West Indies. In South America, the son of a White, Creole or European, by a native Indian woman is called a MESTIZO. His colour is pure white; but its peculiar transparency and a certain obliquity of the eyes indicate a mixture of Indian blood. The children of a MESTIZO and a White man are called CASTISSOES, though scarcely differing in any thing from the European race. The Mulattoes (children of Whites with Negroes) produce CASQUOES. The descendants of Negroes and Indian women are CHINOES, or SAMBOES; and those of Negroes and Mulattoes are GRIFFOES or SAMBOES.

The preceding, and a multitude of other names, according to the mixture, were once common in the Spanish provinces; but are probably abolished by the Republican governments. They distinguished the population into CASTS, the Spanish and Portuguese *casta* denoting a particular breed, or race of men; but we should not confound those of which we have spoken with the Casts of the Hindoos. The HINDOOS are the aboriginal inhabitants of Hindoostan; and that portion of them who have preserved their ancient Religion are called GENTOOS. The GENTOO Religion (called also the BRAMINICAL

Religion, or BRAMINISM) claims, according to its SHASTERS, or Sacred Scriptures, an antiquity of several millions of years. The Gentoos are separated into four principal tribes, or CASTS : a distribution originally made by their God BRAHMA, or BRAMA, and which it is reckoned impious to intermingle. Of these orders that of the BRAMINS, or BRAHMINS, is accounted the most sacred : their occupation being to study the doctrines and to perform the clerical duties of religion ; and also to cultivate and teach the sciences. The second order, called CHEHTEREE, are entrusted with the government and defence of the state : they are the rulers and magistrates in time of peace, and the generals and soldiers in war. The third order, called the BICE, is composed of husbandmen and merchants, to provide for the necessaries of life ; and the fourth Cast, the SOODER, consists of artisans, labourers, and servants. The members of one cast can never quit his own, nor be admitted into another ; so that the station of every individual is fixed by the accident of his birth. Those who forfeit their cast by misconduct, form a class called PARIAS, or PARIANS. They are wretched outcasts, with whom it would be a disgrace to have any communication. Although the whole nation is thus divided into four grand tribes, the sects are extremely numerous. The BANIANs, for example, though themselves only a division of the BICE, or BIESS tribe, are separated into eighty-four subdivisions. Neither these nor the Bramins eat animal food ; and from hence is derived the name BANYAN-DAYS, given, in the Navy, to those days of the week in which the sailor's ration contains no meat.

The genus *MORUS*, the MULBERRY-TREE, contains several species of berry-bearing trees. The *nigra*, or common Mulberry-tree, a native of Persia, is cultivated throughout Europe for the sake of the MULBERRIES, which are dark purple, and a very agreeable as well as medicinal fruit. The Bark is recommended as a vermifuge. This is the tree whose berries, before white, became red in consequence of the lamentable fate of Pyramus and Thisbe. The *alba*, or White MULBERRY-TREE, is a native of China, but is cultivated here, and especially on the Continent, solely on account of its leaves, which are the food of the silkworm : the fruit is reckoned unwholesome. The *tinctoria*, Dyer's MULBERRY-TREE, or FUSTIC-WOOD, is a large tree, growing in the West Indies, from whence the wood is imported by the name of FUSTIC, as a yellow dye-stuff. In the trade it is called OLD FUSTIC, in contradistinction to YOUNG FUSTIC, the wood of the *RHUS cotinus*, VENICE-SUMACH, a shrub which grows in Austria and Italy. There are about thirty species of shrubs of the foreign genus *RHUS*, many of which are cultivated in English gardens. The *coriaria*, Elm-leaved SUMACH, a native of the Levant, is said to be the only ingredient in the tanning of Turkey leather. The *RHUS toxicodendron*,

Trailing POISON-OAK, or *SUMACH*, a native of North America, has an extremely acrid juice, sufficient to justify the name. It stands in the *Pharmacopœias*, where its leaves are recommended as an internal remedy in paralysis.

The *DZIGGTAI*, *Equus Hemionus*, is supposed to be the (*Hemionus*, half-ass) *WILD-MULE* of the ancients. This animal, of a bay colour, is about the same size as the Mule, and somewhat similar in appearance. The *Dziggtais* (Great-ears) feed, in flocks, on the extensive plains of Western Tartary, where they are hunted for the sake of their flesh and their skins. The *Dziggtai* is as swift as the antelope, and untameable; so that the inhabitants of Thibet give him for a rider *CHAMMO*, their god of fire. He neighs like the horse; but is a distinct species, and, though called the Wild Mule, is not of a mongrel race.

The *ZEBRA*, *Equus Zebra*, is an inhabitant of Africa. He is the size of a moderate horse, white, with brownish black bands. They are beautiful animals, but untameable; living in large herds, and extremely swift and vigilant. The *QUAGGA*, *Equus Quagga*, is a very similar but smaller animal, inhabiting the same district, and long supposed to have been the female Zebra. It also runs wild in hordes, but has been sometimes tamed by the Colonists of the Cape. The name, Quagga, has been given by the Hottentots, in imitation of its cry, which resembles the barking of a dog. The *DAUW*, or *Wilde paard* (Wild Horse) of the Dutch settlers at the Cape of Good Hope, and the *Equus montanus* of the Naturalists, is a kindred animal to the Quagga and Zebra; but it is much scarcer, and never found except on the mountains. It is covered in every part, down to the hoofs, with pure black and white stripes.

The Zebra has been known to produce young in European bondage; but the offspring, as might be supposed, degenerates. The females also have brought forth *Hybrids*, both from the horse and the ass. The Mules, which we have seen, from the Jackass, have the stripes of the Mother upon the ashy ground-colour of the father. They are rather larger and fuller shaped than the Ass, and equally capable of being trained to harness.

We find that while we have been speaking of the *Fur-bearing* animals, properly so called, we have been led to notice the greater proportion of the hair-covered quadrupeds not before described. We shall here take the opportunity of mentioning the remaining genera.

The genus *BRADYPUS* contains two species of an animal called the *SLOTH*: the *didactylus* or *Two-toed SLOTH*; and the *tridactylus* or *Three-toed SLOTH*.

Both species inhabit South America. They are very ugly animals, about the size of a Fox; and so extremely slow in their motions (as their name implies) that three quarters of a mile is, to them, a day's journey. They climb trees, feeding on the fruit and leaves. To the family of the *TARDIGRADA*, or SLOTHS, Cuvier referred the enormous fossil skeleton called, by him, *MEGATHERIUM*. This skeleton, sometimes called *the animal of Paraguay*, was discovered, almost entire, towards the close of the last century, near Buenos Ayres, about a hundred feet below the surface of the ground. A similar species, of which a few bones have been found in Virginia, has been named *MEGALONYX*. Each of the creatures, to which those bones belonged, must have been at least the size of a large Ox.

The genus *DIDELPHIS* includes a very peculiar tribe of animals, the females of which have a second, or under belly;—a sort of pouch inclosing the teats, and in which the young are concealed and suckled, for a certain period, until they are able to shift for themselves. Of this genus are most of the species of OPOSSUMS. The common, or *Virginian OPOSSUM*, *DIDELPHIS Virginiana*, is about the size of a small Cat; and is carnivorous, feeding on poultry and small birds. The *petaurus*, or *Flying OPOSSUM*, a native of New Holland, the bulk of a rabbit, is enabled, by means of an expansive lateral membrane, to spring to a considerable distance, like the flying Squirrel. There are many other species of Opossums, some as large as a hare, and others as small as a mouse.

The KANGAROO, a native of New Holland, was, when first discovered, placed in the genus *DIDELPHIS*, with the specific designation of *gigantea*; but is now, with a number of smaller species subsequently discovered, included in a separate genus, *KANGURUS*, of which it is the *labiatus*. It measures about three feet from the nose to the tail, which latter is nearly as long as the body. It goes entirely on its hind legs, and springs rather than walks; for its fore-legs are so short that they are useful only in carrying food to its mouth. A full-grown Kangaroo will weigh eighty or ninety pounds.

The ELEPHANT (Greek and Latin, *elephas*) is the largest known quadruped; a full-grown one being from nine to fifteen feet high, and some have been found to weigh above four thousand pounds. What relates to the Elephant, is ELEPHANTINE. The history of this animal is well known. He is easily tamed; and anecdotes of his "half-reasoning" acquirements are every where on record. He is gregarious, and a native of the temperate portions of Africa and Asia. Modern Naturalists have distinguished between the African and the Asiatic Elephant; remarking that the former is smaller in size, and has only

three hoofs on the hind feet, whereas the Indian Elephant has four. The general descriptions, however, apply equally to either. His TRUNK is a long cartilaginous tube, composed of numerous rings, terminating in a small moveable hook. It is also termed his SNOUT, being in fact a prolongation of the nose, and having the nostrils in the extremity. This trunk he can contract and dilate at pleasure, and can bend it in every direction. It is usually about eight feet long, and is otherwise called his PROBOSCIS, a Latin term from the Greek *pro*, before, and *bosco*, to feed. The Proboscis of an insect is a projecting tube through which it sucks the blood of an animal or the juice of a plant.

The Mouth of the Elephant appears behind the Trunk, which latter hangs between two enormously large TUSKS—in some, six or seven feet long—which are the principal weapons for the animal's defence. These Tusks are hollow to a certain height from the base, and are filled with a medullary substance; but the solid portion is well known as the IVORY (Latin *ebur*) of commerce. By burning this substance in close vessels, and afterwards grinding it into a powder, is produced the IVORY-BLACK so much used in the Arts. The teeth of the Hippopotamus and the Rhinoceros are sometimes employed for real Ivory.

The skin of the Elephant is wrinkled, knotty, and full of deep fissures, resembling the bark of an oak tree. In the fissures, which are moist, there are a few bristly hairs, but the skin is otherwise naked. A species of Leprosy which affects the whole body, the bones as well as the skin, and which is attended with a corrugation of the latter and a falling-off of the hair, has the name of ELEPHANTIASIS.

The fossil remains of Elephants have been found in all ages, and in different countries. In ancient times, they were supposed to have been the bones of giants. "The inhabitants of Siberia have invented a fable to explain their presence. They have supposed these bones to belong to a subterraneous animal, living like the moles, and unable to endure the light of day. This animal they call MAMMOTH." The fossil tusks, which they call the horns of the Mammoth, are found, in great numbers and well preserved, in that country. The MASTODON, or fossil animal of the Ohio, is a different species from the common fossil Elephant. It appears to have been a somewhat larger animal, which is now extinct.

In Natural History the WALRUS, already mentioned, has in addition to his other names that of the SEA-ELEPHANT. The ELEPHANT-FISH, *CHIMÆRA collarhynchus*, an inhabitant of the South Seas, from three to four feet long, is so called on account of its upper lip, which extends into a lengthened flap,

bending downwards. The only other species of these ugly fishes is the *monstrous*, or SEA-MONSTER, which is about the same size as the preceding. It inhabits the North seas; and is sometimes seen as far southward as the British isles. It feeds on marine worms and small fish; and the Norwegian fishermen call it the *King of the Herrings*, because it often lurks among the herring shoals.

The ELEPHANT BEETLE, a native of South America, is the largest species of SCARABÆUS; not, however, what is termed the *Elephas*, but the *Hercules*. It is sometimes five inches in length, with bluish black wing-cases, strong as the shell of a crab. It has also two horns; issuing, one from the upper part of the breast, and another, something shorter, from the front of the head, but both enormously long in proportion to the body.

The ELEPHANT CATERPILLAR, or CONNAUGHT-WORM, is "an ugly Caterpillar, found in many parts of Ireland, and vulgarly supposed to be the only poisonous creature in the island. The cattle in Ireland, which feed on marshy grounds, are subject to a terrible disease, accompanied with a falling down of the anus in autumn, about the time those animals are most plenty. The Caterpillar, supposed to be the cause, feeds on the common ragwort, and is of the length and thickness of a man's finger." If the account which we have here copied is accurate, the reptile must be different from any known species. Some naturalists have referred it to the ROOKWORM formerly mentioned,—the grub of the COCKCHAFER, or BLIND BEETLE; but the larva of this latter is white, with six legs, a red head, strong claws, and is only about an inch and a half long. Besides, it lives underground, feeding on the roots of plants; circumstances which ill agree with the description of the Connaught-worm.

The RHINOCEROS, (so named from a Greek compound, signifying *Snout-horn*,) were it not for his shorter legs, would be equal in bulk to the Elephant. The *unicornus* (for there is a species with *two* horns) has a single black, smooth, horn, sometimes three feet and a half long, and situated near the extremity of the nose. The upper lip is disproportionably large, hanging over the lower, and terminating in a point; and the whole lip is furnished with muscles, which enable the animal to move it with great dexterity, so as to serve, in some degree, the same purpose as the trunk of the Elephant. His skin is naked, rough, extremely thick, and gathered about the neck into enormous folds. He is a native of Africa.

The Rhinoceros is supposed to be the UNICORN mentioned in Scripture. The Unicorn of the ancients, which we see figured in heraldry, with the shape of a horse, and having a straight horn issuing from his brow, is generally understood to be a fabulous animal. This Unicorn appears in the heavens, being

one of the modern southern constellations. It has the Greek name *MONOCEROS*, which is equivalent to the Latin *unicornus*, *one horn*. *UNICORNOUS*, having a single horn, has been written, but is seldom necessary.

The *NARWAL*, or *NARWHAL* (perhaps *nose-whale*, Latin *nares*) is an animal of the whale tribe, better known by the names of the *UNICORN-FISH*, and *SEA-UNICORN*. The *MONODON*, *monoceros* (its scientific denomination) inhabits the unfrozen spots of the northern seas, and is sometimes more than twenty feet in length from the mouth to the tail. It is distinguished from every other kind of whale by its long hornlike tooth, which proceeds from a socket on its upper jaw. This tooth is straight, of a whitish colour, from six to ten feet long, gradually tapering to a point, and wreathed in a spiral form through its whole length. The quacks of former times prepared a medicine from this horn, which was a specific against poison and malignant fevers.

The *TAPIR*, an inhabitant of South America, is one of the largest quadrupeds of the New World; being upwards of six feet in length, and five feet in height. It is shaped like a hog; and the nose of the male, which is capable of dilatation and contraction, has some resemblance to the proboscis of the Elephant. The hair over the body is short, except the mane which is bristly. Like the Hippopotamus, he is in some measure amphibious; frequenting marshes that border on a lake, or river, and feeding on herbage or fruit.

Several species of animals are included under the Linnæan genus *CAMELUS*, the Latin name of the *CAMEL*; of which the *Dromedarius*, or *DROMEDARY*, having a single bunch, or protuberance, on its back, is the *Common CAMEL*. This is the natural inhabitant of the burning deserts of Arabia; where it has been domesticated from time immemorial, and from thence diffused over the rest of Asia and Africa. The general height of this Camel, measured from the top of the dorsal bunch to the ground, is six feet and a half; but when he elevates his head, it rises to nine feet. Alluding to the protuberance, a hump-backed person is sometimes said to be *CAMEL-BACKED*. The manners of the Camel are described by various authors. He is venerated by the Arabians (being the source of their riches) as the sacred gift of Heaven.

The *Bactrian*, or Turkish, *CAMEL* (*CAMELUS Bactrianus*,) is particularly distinguished from the Dromedary, by having two bunches on his back. He inhabits Tartary, Persia, Turkey, and China, where he is domesticated; but he is said also to be found wild. This and the Dromedary are the only species that are generally known by the name of Camel: the following are inhabitants of South America, and are formed by some naturalists into a new genus called *AUCHENIA*.

The *CAMELUS Glama*, the LAMA, or *Peruvian CAMEL*, is scarcely four feet and a half high, and not more than six feet in length; but, notwithstanding his diminutive size, he bears a considerable resemblance to the Dromedary. His neck, however, is less arched, neither does his back rise into so proportionally large a bunch. Previous to the arrival of the Spaniards, the Peruvians had learned not only to load the Lama with burdens, but also to yoke him in the plough. The wool of the Lama is valuable; the Indians make shoes of the skin, and the Spaniards use it for harness.

The HUANACO, or GUANACO (*CAMELUS Huanacus*) is equal in size to the horse; his length from the muzzle to the tail being about seven feet, and his height from four to five. Some Naturalists have considered this animal as the Lama in a wild state. The individuals associate in flocks, neighing like horses; and are very numerous all along the chain of the Cordilleras, where they are hunted by the natives of Chili, for the sake of their fleece, which is fabricated into caps, hats, and some sorts of cloth.

The PACO, or ALPACO (*CAMELUS Paco*) is smaller than the Lama, being only about three feet high. This species is said to be confined to Peru, where the natives keep them, in large flocks, for the sake of their wool, which is fine and long. It is sometimes called the PERUVIAN SHEEP.

The VICUNA (*CAMELUS Vicugno*) is rather smaller than the Paco. It is said to have been once domesticated, but it is now wild. It has very fine woolly hair, on account of which it is hunted, almost to extermination.

The CHILIHUQUE (*CAMELUS Araucanus*) is described as another wool-bearing animal of this family; but is probably only a variety of the true Lama. All the Lama tribe, when in a state of nature, produce that concretion, once so famed, called Bezoar; and which, to distinguish it from the Oriental kind, was termed OCCIDENTAL BEZOAR.

CAMEL'S-HAY, or SWEET-RUSH, (*ANDROPOGON, Schænanthus*) a sort of grass, was formerly included among the *Materia Medica*; and was imported from Turkey and Arabia, in bundles of smooth stalks, full of pith like rushes. A fragrant essential oil, and also a fragrant spirituous extract, were procured from this plant, which are now superseded by those from more common aromatic vegetables. The *ANDROPOGON nardus* is supposed to yield the NARD, or fibrous medical root of the once famous SPIKENARD, which was imported from the East Indies. The OINTMENT of SPIKENARD was highly celebrated by the older physicians. There is a genus of foreign plants under the name of *NARDUS*; but none of the species are aromatic.

Other plants have been called Spikenards. The *Conrza squarrosa*, the only British species of the genus, is PLOUGHMAN'S SPIKENARD; and the same

name is given to several foreign plants of the genus *BACCHARIS*. A species of VALERIAN, growing on the Alps, has furnished the shops with dried roots called CELTIC SPIKENARD. The common LAVENDER, or SPIKE, (*LAVANDULA spica*) is FALSE SPIKENARD. The latter well-known plant, a native of the south of Europe, is cultivated here on account of the fragrance of its dried stems. The essential oil and distilled water (OIL OF LAVENDER and LAVENDER WATER) are medical, and much used in perfumery. The former, procured by distilling the flowers, is usually imported from France by the name of OIL OF SPIKE, and is employed in the arts of varnishing and enamelling. "The *Compound Spirituous Tincture*, or LAVENDER DROPS, is a popular cordial; very commodious for those who wish to indulge in a *dram*, under the appearance of an elegant medicine."

The CAMELOPARD, or GIRAFFE (Arabic *Zerafa*, the stately) is a quadruped which has the head and neck like those of a Camel, and is spotted like a Pard. This animal has short upright horns that are covered with skin and hair. The fore and hind legs are nearly of the same length, commonly about six feet; but the neck and shoulders are longer, in proportion to the body, than those of any other animal: so that the height of the male, when standing erect, is often seventeen or eighteen feet, from the hoofs of the forelegs to the tips of the horns. His whole length, from the head to the rump, is about twelve feet. He has a mane down his neck, the hair of which is three or four inches long. He inhabits Africa, and is of a mild disposition, feeding on the leaves of shrubs, trees, and other vegetables. This is the only species of the *CAMELOPARDALIS*, and that too was long little known; but he has recently found his way into the heavens among the Northern constellations.

In Ornithology, the *Black* or *Common* OSTRICH (*STRUTHIO Camelus*) is otherwise called the CAMEL-BIRD. The Ostrich is the largest known bird, being nearly eight feet in length; from six to eight feet in height when standing; and weighing about eighty pounds. The thighs and feet are naked; but the neck and body are covered with black feathers, (brown in the female,) which are loose in their web, and unlike those of any other bird. The feathers of the wing are snowy white, long, and beautifully waved; those of the tail are also white, but shorter. The Ostrich inhabits Africa. He cannot fly, but runs with amazing speed; and is hunted on horseback with dogs, for the sake of the OSTRICH-FEATHERS, which are in request almost everywhere, for ornamental purposes. The long-while accredited account of the female's depositing her eggs in the sand, to be hatched by the sun, and thus cruelly deserting her offspring, is a vulgar error; for no bird watches her eggs with more care,

or shows a stronger affection for her young. OSTRICH-EGGS weigh seven or eight pounds, and the shells are so hard and durable, that they are occasionally made into drinking-cups. That the double stomach of the Ostrich is capable of digesting iron,—and that the “witless bird,” when he finds escape impossible, hides his head, vainly hoping that the whole of his body will thus escape the notice of his pursuers,—are doubtful tales, which are, nevertheless, frequently alluded to in works of imagination.

The EMU, or *American OSTRICH*, (*STRUTHIO Rhea*) is next in size to the black Ostrich, being about six feet high. It inhabits Guiana, Brazil, Chili, and other parts of South America, in forests at a distance from the habitations of men. The upper part of the body is covered with gray plumage, and the under with white. It runs with vast velocity.

The CASSOWARY, *STRUTHIO Casuarius*, inhabits the torrid zone, and particularly the island of Java. Those birds are of various sizes, some as much as six feet high. In running, they outstrip the swiftest horse. The female lays a number of eggs, which are about thirteen inches in circumference one way, and six the other.

The *New Holland CASSOWARY*, *STRUTHIO Novæ Hollandiæ*, is found chiefly in that country from which it derives its name. He is about seven feet long, with a black bill. His wings are scarcely visible.

The generic term *STRUTHIO* is the Latin name for the Ostrich, and birds which have a certain degree of similarity to the Ostrich, have been called *STRUTHIOUS* Birds. Besides those above mentioned, the Dodo and its kindred species have been sometimes included under that denomination, although arranged in a different genus, *DIDUS*. There are three species that have been described, but neither of them are much known. The face of all three is naked above the eyes; legs short and thick; feet cleft; little or no tail; and wings unfit for flight, which is characteristic of the *Struthious* tribe. The *HOODED-DODO*, *DIDUS ineptus*, has not been seen by any modern traveller, but is said to have been found in the Isle of France. It is described as of a very uncouth figure, nearly three feet high, weighing about fifty pounds, and extremely sluggish and inert in its motions. The *DIDUS Solitarius*, or *SOLITARY DODO*, inhabits the isle of *Rodrigue*, where it is not uncommon. This is nearly as large as the former species, and bears some resemblance to the Turkey. The *NAZARINE DODO*, *DIDUS Nazarenus*, is rather larger than the swan, and has its whole body covered with a black down; except the wings, which consist of feathers, and a few frizzled feathers upon the rump. This species, like the first, inhabits the Isle of France.

Having noticed the greater part of the genera of *HAIR-COVERED* animals,

we have now to speak of FEATHERS, which are the covering of birds. HAIRS are *individual* tubular fibres, growing from the skin, which is covered by their multitude. A FEATHER, on the contrary, is usually a flat surface, composed of several parts and *numerous* fibres. The SHAFT, or STALK, is a horny stem, arising from the skin, along the middle of each feather; and setting forth vanes on both sides, made up of very thin, narrow, and closely set laminae. These laminae, (scientifically termed BARBS, that is, *beards*,) when minutely examined, appear to be minor shafts; each sending forth BARBULES, or little barbs, in the same manner as the principal stem. The shaft forming a longitudinal ridge in the middle of the feather, boards that are dressed with a thin edge, for the purpose of lapping over one another, are said to be FEATHER-EDGED. The lower portion of the Shaft—that by which it is united to the skin—is a transparent horny tube, without barbs; and in the larger, or QUILL-FEATHERS, it is termed the BARREL of the QUILL. FEATHERY, is covered with feathers; or it denotes a FEATHER-LIKE resemblance,—what is less usually called FEATHERLY. TO FEATHER, is to cover, or adorn, with feathers; and, in allusion to the practice of birds when preparing the beds for their young, we say of a man who has collected wealth, that ‘he has *feathered* his nest.’ He is either careless or unfortunate, who leaves it UNFEATHERED, or FEATHERLESS. When we perceive a similarity of manners in two or more persons, we sometimes call them, disdainfully, ‘Birds of a feather:’ as much as to say, that they are of the same worthless species.

When the bird is newly hatched, it is said to be CALLOW, (Latin *calvus*, bald,) because the skin is nearly naked, being covered only with a slight pubescence, consisting of small tufts of slender WILLOWS, (that is, woolly) hairs. In a few days, the first or PINFEATHERS, so called on account of their slender and diminutive size, make their appearance; but it is not until the feathers are completely formed, and especially those of the wings, that the bird is said to be FLEDGED or fitted for *flight*. While UNFLEDGED, it is a NESTLING, and requires to be fed by its parents.

When fully formed, the feathers of a bird may (with the exception of some deviation in those of a few species) be divided into three kinds: the common short feathers that, lapping over each other, form what is called the PLUMAGE, which is of various, and often variegated hues; the DOWN, or DOWN-FEATHERS, which are placed under the common feathers; and the large or QUILL-FEATHERS of the wings and tail. The DOWN is extremely soft, and constitutes a complete covering to the young of some kinds of water-birds. Very fine hair is also termed DOWN, as the DOWNY chin of a beardless boy; it is such DOWNINESS, growing into increased strength, that is properly termed PUBESCENCE. DOWN, in Botanical language, denotes the fine feathery threads

by which certain seeds, as those of thistles, are carried away by the wind : such seeds are PLUMOUS, or PLUMOSE.

A PLUME, Latin *pluma*, is a feather ; but the word is usually limited to express those larger feathers which are worn for ornament, or as marks of honorary distinction. Plumes are choice feathers, and particularly those of the Ostrich. They are of Heraldic origin. Fashioned in bunches, they are affixed to caps and helmets ; and were formerly arranged in peculiar forms and colours, and worn as badges of honour. Shakspeare's Ariel defies his opponent to "diminish one DOWLE (feather) that's in his plume ;" and we still say of a man, who has performed an act worthy of general approbation, that 'it has added a feather to his cap.' The possessor becomes proud of applause, and 'plumes himself' upon his acquired honour. It would seem that, when those badges had meanings, a *red plume* must have been a mark of defiance, and a *white one* of submission ; as the red and the white flags in the navy still are ; for it is said of a coward, that 'he shows the *white feather*.' PLUMY, is covered with feathers, or with plumes, —it is the state of PLUMOSITY or PLUMOUSNESS. PLUMIGEROUS (Latin *gero*, I carry,) is wearing plumes ; and PLUMIPED (Latin *pedes*, feet,) is equivalent to FEATHERY-FOOTED, or WING-FOOTED ; a peculiar mark which attaches to certain varieties of domestic fowls. To PLUME, is literally to adorn with *plumes*, but has different usages, apparently contradictory. Birds plume themselves when they pick out and adjust their feathers ; and certain birds of prey are accustomed to *plume* their victims ; that is, to strip them of their feathers, and thereby render them PLUMELESS. The latter application is however useless ; for, To UNPLUME, To DEPLUME, and To DISPLUME, (all of a similar signification,) as well as DEPLUMATION, the name of the action, have each its place in the Dictionaries. The expanding embryo of the sprouting seed of a plant, which soon after becomes a tuft of young leaves, elevated by the protruding stem, has the diminutive name PLUMULA ; because of its resemblance to a small feather.

In the arts, the common or small feathers are chiefly used as stuffing for beds and pillows ; for which purpose, when dried, cleansed of dust and assorted by the FEATHER-DRIVER, they are sold by the FEATHER-SELLER to the Upholsterer. The latter incloses them in BEDTICKS, BOLSTER-CASES, and PILLOW-CASES, which are cases of strong linen cloth, called TICKING ; thus forming FEATHER-BEDS, FEATHER-BOLSTERS, and FEATHER-PILLOWS. These differ in softness according to the distinction of qualities into which the feathers are assorted ; and the rich, in many instances, have DOWN-BEDS and DOWN-PILLOWS, which are filled wholly of Downs, collected from the goose and duck tribes.

The WING-FEATHERS, or QUILLS, (Latin *pennæ*) of the larger fowls, especially of the goose, are made into PENS; which are instruments for writing with ink. The Quill is cut into a small split NIB, with a PENKNIFE; and the second feathers of the wing, technically called SECONDS, having the longest and clearest BARRELS, are reckoned the best for this purpose. Pens are also formed of other materials; we have SILVER-PENS and STEEL-PENS, imitating the shape and properties of those that are made of GOOSE-QUILLS. CROW-QUILLS are sometimes made use of on such occasions as require a very fine hand. A Reed, (Latin *calamus*, from which the word *quill* has been derived,) was used by the Romans as a pen; and the pieces of reed on which yarn is wound for the weaver are in many places called quills. To QUILL, in the language of the laundress, is to plait her frills into small tubes, which are kept from collapsing by means of the starch. This she sometimes calls PIPING; but there is a more permanent mode of QUILTING cloth, chiefly used in making cushions and coverlits, therefore termed QUILTS. This is done by sewing together two pieces of cloth, the one above the other, with rows of stitches, and usually filling up the vacuities between the rows with wool, or other soft material, so as to form puffed up pipes, of any shapes that may suit the fancy. The operation of weaving a sort of coat with the strands of ropes, around a jar or other vessel for holding liquids, is also termed QUILTING. He, or she, who QUILTS is a QUILTER. The *ISOETES lacustris*, a plant of the Fern tribe which grows under water near the margin of lakes, forming an evergreen turf, much below the surface, has, on account of its tuberous roots, the name of QUILLWORT.

To PEN, is to write with a pen: the writing, meaning the appearance of the characters, is PENMANSHIP; and the writer is a PENMAN, or (if we hide the gender) a PENNER: which latter word also denotes a PEN-CASE for holding pens. The Latin *penna*, which is usually translated a pen, properly denoted a large feather or plume; and, by extension, a wing: hence the scientific terms, PENNIFORM, shaped like a quill, and PENNATE, or PENNATED, winged. Among plants, the *STIPA pennata*, a perennial grass which grows on rocks, is called FEATHERGRASS.

Feathers are the sole covering of birds; and, being found on no other animals, these are peculiarly termed the 'Feathered Race.' Birds are farther distinguished by having only two legs: they have each two wings, by means of which they are enabled to mount into the air; but Insects are also WINGED, though not feathered, animals. The verb To WING has, like many others, different and apparently opposite usages. It is, metaphorically, to furnish with wings, as in the phrase 'to wing the ball,' meaning to speed its flight; but, in the language of the sportsman, 'to wing a bird' is to stop its flight, by wounding its wing.

WINGLESS is without wings ; WINGLETS are very small wings ; and WINGY has been written as an adjective. 'To take under one's wing' is to protect and nourish, in allusion to the Hen with her chickens. Every word may be used metaphorically to whatever subject the imagination can conceive it applicable ; and some of these usages are so common as to make us forget the metaphor. Thus, in the present case, we speak of the '*wings* of an army,' meaning the supporting corps, on the right and the left of the main body ; and 'the *wings* of a house,' as designating the smaller additions on each side of the principal building. See AISLE.

The Latin *pinna* (a varied orthography of *penna*) denoted, not only a QUILL-FEATHER, or Wing of a bird, but also the FIN of a fish. Taken generally, it was any sharp point, especially one of those pointed turrets, on the battlements of buildings, to which we give the diminutive name of PINNACLES : the building is said to be PINNACLED. [See PIN and SPINE.] PINNATE, or PINNATED, like PENNATE and PENNATED, is winged ; and is written, by Botanists, to denote branches that have leaves on opposite sides of the footstalk. When the leaf itself is subdivided into *pinnae*, it is said to be PINNULATE. A lappet in a lady's head-dress, from its flying in the wind, has been called a PINNER. From the same original source, but through the medium of the French, we have PINION, which also signifies a *wing*, but is more commonly used by the poets. Shakspeare writes it for a quill-feather. To PINION is literally to fasten or confine the wings ; and metaphorically to confine the arms of a man : the fetters themselves, used for that purpose, are also called PINIONS. At table the joint of the wing of a fowl that is farthest from the body is the PINION. In mechanics, a spindle moving round its axis, and having a portion of its surface cut out, by grooves, into elevations called LEAVES, which work into the teeth of a wheel and cause it to move, is termed a PINION : it is the *wing* by which the wheel is made to fly.

In Natural History, the Greeks gave the name of *pteris* to the common FERN (from *pteron*, a wing) on account of the pinnated shape of its spreading leaves ; and this, notwithstanding the apparent difference of orthography, is probably the etymology of the Saxon *fearn*, from which the English name of the plant is more immediately derived ; and the seven orders of the Linnæan system of Insects are distinguished and characterized by the same Greek appellation, solely from the number, form, nature, or absence of their wings.

INSECTS, though the smallest, are the most numerous and various of all the classes of animals. The Latin name is *insectum*, from *insecor*, to be cut in ; because a great number of the species have bodies apparently cut in, so as to

be almost severed into parts. The Greek *entoma* has the same meaning; and hence ENTOMOLOGY (Greek *logos*, a discourse,) is the more approved name of the science of insects, and an ENTOMOLOGIST for a cultivator of the science: though INSECTOLOGY and INSECTOLOGER have both been written, they have the etymological impropriety of being compounds from two different languages. INSECTILE, denoting the quality, is generally superseded by using the word INSECT adjectively.

The popular idea of an Insect is rather vague, referring particularly to its diminutive size; and, hence, the smaller species of worms are often comprehended under that general name. An Insect, properly so called, has no internal bones; the body (to the trunk of which the legs are attached) is divided into segments, or joints, and covered with a tough, or bony skin; and the head is furnished with two slender articulated and moveable *ANTENNÆ* (Latin *antenna*, a sailyard) projecting, in the manner of horns, before the eyes. The use of these *antennæ* is not ascertained; but they ought to be distinguished from the FEELERS (also threadlike articulations) which are the organs of touch, various in number and contiguous to the mouth. "Most Insects undergo a triple transformation, the egg producing a grub, or larva, which becomes, when full-grown, a pupa, and the latter producing the perfect fly" [see LARVA]. In winged Insects, the number of legs is always six.

The Linnæan Orders of Insects are the *COLEOPTERA* (from *κολεός*, a sheath), which have two wings, covered by two separate shells, called WINGCASES, or WINGSHELLS; the *HEMIPTERA* (from *ἡμισυ*, half), having the Wingcases, or covers of the wings, somewhat soft, and incumbent upon each other; *LEPIDOPTERA* (from *λεπίς*, a scale), having four wings, covered with fine scales in the form of powder or meal; *NEUROPTERA* (from *νεῦρον*, a nerve), having four naked, transparent, veiny wings, and tail without a sting; *HYMENOPTERA* (from *ὑμῆν*, a membrane), having four membranaceous wings, and the tail furnished with a sting; *DIPTERA* (from *δύω*, two), having two wings only; and, *APTERA* (a primitive), without wings. The usually adopted adjectives end in *ous*; for we speak of COLEOPTEROUS, HEMIPTEROUS, LEPIDOPTEROUS, NEUROPTEROUS, HYMENOPTEROUS, DIPTEROUS, or APTEROUS, Insects. Some authors, however, have written these words with the termination *al*, as COLEOPTERAL, HEMIPTERAL, &c.; but the significations are equivalent.

BIRDS are sufficiently distinguished from winged Insects by their size, by their having internal bones, and by being covered with feathers: besides, they are two-legged animals, and in this they differ from BEASTS, properly so called, which have four. In a general sense, a Beast (Latin *bestia*) is contradistinguished from man, so that the phrase 'Man and Beast' comprehends

the whole of the animal creation, but the term is usually limited to the several species of quadrupeds, whether of the forest or of the field,—wild or tame. **BEASTLY**, or **BEASTLIKE**, designates the manners of a Beast, or **BEASTLINESS**, and is a term of reproach when applied to man. Sexual connexion with a Beast constitutes the crime of **BESTIALITY**. An approach to the character of a Beast is **BEASTISH**.

Viewing beasts as beings without reason, or destitute of human feelings, we call them **BRUTES**; and we term a man **BRUTAL**, or **BRUTISH**, and say that he acts **BRUTALLY** or **BRUTISHLY**, when he shows that he is destitute of the feelings of humanity: it is the state of **BRUTALITY** or **BRUTISHNESS**. To **BRUTALISE** or **BRUTIFY** is to render Brutal. **BRUTELY**, **BRUTENESS**, and **BRUTISM** have been written. Taken literally, the Latin *brutus* is senseless, and hence metaphysicians speak of **BRUTE matter**, meaning that which is rude and inanimate, in opposition to what is acknowledged to be endowed with life. See **RUDE** and **CRUDE**.

Birds have no teeth, their jaws being elongated into two pointed horny processes (an upper and a lower mandible) which together are termed the **BILL** or **BEAK**. **BEAKED** is sharp-pointed, and Birds are **BEAKED** animals. The word is allied to *pike*, *spike* and others that allude to sharp points. Birds **PICK** up their food, whether seeds or insects, in small pieces called **PICKINGS**; and they **PECK** with their Bills, when irritated, by way of defence. To **BILL**, on the contrary is to perform an act of endearment. **BILLING** is a mode of caressing, (particularly with Doves) in which their Bills meet one another. The Beak, in common language, is called the **NEB**, or **NIB**, which also is a name usually given to the sharp point of any small article, such as the point of a pen, or of a pencil. The frequentative To **NIBBLE** is to peck at, or to nip often in a weak manner, as a small bird does with its bill. Sheep *nibble* the grass in small bites, and fish *nibble* at the bait. One who *picks* out the petty faults of another is a **NIBBLER**. See To **NIP**. It is on account of the shape of the cutting part, that certain instruments, used by gardeners and husbandmen, such as Hedgebills, have the general name of **BILLS**. Shakspeare uses the word to denote a battle-axe.

The Latin *ROSTRUM* is, literally, the Beak of a bird, and, figuratively the forepart of the head of a ship. This is also termed the **BEAK**, and is usually carved and painted. In Natural History, the snout of an animal, or the point of a *Beak-shaped* flower is called the **Rostrum**, and the flower is said to be **ROSTRATE** or **BEAKED**, having the adjective **ROSTRAL**. The Romans gave the name of *Rostrum* to a sort of pulpit which was elevated in the **FORUM** or public square; and from which the orators harangued the people. The Latin *pulpitum* was the stage of the theatre on which the performers

played their several parts. The modern PULPIT is appropriated solely to designate an elevated place in a church, from which sermons are delivered. We speak of PULPIT-ELOQUENCE and PULPIT-ORATORY, alluding to the eloquence and oratory of a divine.

The Saxon *bird*, or *brid*, (from *bredan*, to keep warm) was one of a young BROOD, or hatch of FOWLS: the term *fugel*, or *fugl*, a Fowl, being the general denomination of the feathered tribe, and obviously allied to the Latin *fugere*, to fly. In modern English, BIRD has become generic, and the term FOWL has been gradually superseded. All Fowls are birds; but all Birds are not Fowls. When we now speak of Fowls, we understand them to be birds of the larger species; and, in the farmyard, 'a Hen and her birds' is understood to mean a Hen and chickens,—and she, herself, is one of the number of *Domestic*, or *Barnyard*, FOWLS. The general names, LANDFOWL, WATERFOWL and SEAFOWL denote, respectively, Birds that frequent the land, the water, or the sea, but are never associated in the mind with diminutive size. SINGING BIRDS are reared by BIRD-FANCIERS, and kept in BIRDCAGES, for the sake of their song, but we never call them singing-fowls. The flesh of birds is, in cookery, termed FOWL.

BIRDCATCHING is the operation of catching birds, which has long been reduced into an art, chiefly with the intention of procuring them alive, for the sake of their song. The BIRDCATCHER (formerly called a BIRDMAN or BIRDER) has various modes of effecting his purpose, as by means of Birdlime, nooses, or other traps. The Birds are sometimes caught, at night, by CLAP-NETS, under which are placed lights to which (being roused by beating the bushes) they fly, and the nets are closed upon them: this is called BAT-FOWLING, the bat being a bird of night. In the daytime, in the neighbourhood of London, they are caught by DAY-NETS, spread upon the ground, which have cords so placed, that, by a sudden pull, the Birdcatcher can inclose all those birds that alight upon the space so covered. To this they are enticed by CALL-BIRDS of different species, such as linnets, goldfinches, &c. which are placed in cages upon the nets. The CALL of a bird is its peculiar note, or cry; particularly either that which is made to its young, or to its mate. Those *Calls* are imitated by means of instruments termed BIRDCALLS. These are generally small species of bagpipes, from which the air is pressed through reeds of various constructions according to the note to be imitated. To BIRD, meaning to catch birds, is used by old authors; and a BIRDBOLT was a short arrow with a blunt head, shot from a crossbow, by which birds were brought down without being wounded.

Though the Birdcatcher kills many birds, (especially the females, who have no voice) and sells them for the table of the epicure, his ostensible occupation

is to catch them alive. He who pursues the larger birds, to profit by their flesh, is properly a FOWLER; and thus the old verbs, To FOWL and To BIRD, might be distinguished, although they were used synonymously. FOWLING is not now followed as a trade, except by poachers. The edible fowls are protected by the game-laws, and preserved for the SPORTSMAN, who, at a certain season fixed by law, has the licensed pleasure of starting the game with his pointer, or setting dog, and shooting them with his FOWLINGPIECE: this instrument of destruction (which Shakspeare calls a BIRDINGPIECE) is a light gun, with a longer barrel than what is used for ordinary fire-arms. The Fowler of former times made use of various artifices to ensnare his prey, and bring it within the reach of his arrow, or his ball. Of these, the STALKING-HORSE was, originally, a horse, trained for the purpose and covered with trappings, behind which the wary Fowler concealed himself, until he could approach near enough to the bird, for his missiles to have sufficient effect. Such a horse could not always be had; and his place was supplied by a stuffed canvas figure (sometimes of a cow or ox,) which was light enough to be moved forward by the hand, as a screen. The FAUNS were the deities of the Fowler.

The general term BIRD forms a part of the common name of several species of the feathered tribes: thus, the *SYLVIA hortensis*, formerly mentioned, is in different parts of England, called the BEAM-BIRD or HAY-BIRD; and the NIGHTINGALE, the BARLEY-BIRD. The MISSEL-BIRD, SEDGE-BIRD and CAT-BIRD have been already noticed. There are cases, however, in which the affix bird is, in some degree, generic:

The BUTCHER-BIRDS, or SHRIKES (*LANIUS* of Linnæus) are a numerous genus of the Rapacious Tribe; but few of them are found in this country. The *excubitor*, Great ash-coloured SHRIKE, or BUTCHER-BIRD, is the largest of the British species, being about ten inches long. The *LANIUS collurio*, Lesser BUTCHER-BIRD, Red-backed SHRIKE, or FLUSHER, is only between seven and eight inches long. This species is more common here than the former; but both are equally ferocious in the mode of tearing their prey: from which circumstance they have their name. A kindred species, or variety, of the latter (the *RUTILUS* of Donovan) is occasionally seen in England, and termed the WOOD-CHAT. The *PARUS bearmicus*, Bearded TITMOUSE, which we neglected to notice when speaking of that genus, has also been called the Least BUTCHER-BIRD.

The MOCKING-BIRD is a species of THRUSH (*TURDUS cyaneus*) a native of the warmer climates of America, and the most melodious of all the songsters, not even excepting the nightingale. He imitates the notes of every bird, not

servilely, but with taste, mocking and deceiving every chorister of the woods.

The HUMMING-BIRDS, or HONEY-SUCKERS (Genus, *TROCHILUS*) constitute an extensive tribe, inhabiting the hotter regions of America. The splendour of their colours vies with the emerald and the ruby; and the diminutiveness of the size of the smaller species seems to form the link between the *bird* and the insect.

The BIRD OF PARADISE, (*PARADISEA Apoda*) of which so many absurd tales have been recorded, is an inhabitant of New Guinea and the adjacent islands. The bird is about the size of a Thrush; but the multitude and lightness of its feathers swell it out, when flying, to an immense size. It has about fifty long feathers on each side, below the wing, which mingle with those of the tail,—and two naked ones, like threads, of extreme length, that characterise the genus, of which there are enumerated twelve species. The feathers bring a high price in India; not only on account of their splendour and lightness, but because of certain imaginary virtues for which it is called the BIRD OF GOD. The Latin *avis* is a bird, and *APUS*, or *AVIS INDICA*, the Bird of Paradise, appears in the heavens among the southern constellations. *APUS*, as well as the specific name *apoda* (Greek *a* privative and *pous*, *podos*, a foot) signifies *without feet*. Certain fabulous birds of the New World, which were said, from the want of feet, to cling to the branches of trees with their hooked bills, were first termed *APODES*; and the name was retained by some Naturalists, to designate those species whose legs are so comparatively short that they are unable to rise from a plain surface on account of their wings touching the ground. The SWIFT, or BLACK MARTIN, one of the SWALLOW Tribe, (*HIRUNDO Apus*) is a well-known example of these Apodes. Though only eight inches long, and scarcely an ounce in weight, the outspread wings measure a foot and a half. They build under the eaves of houses, or in lofty buildings, but are almost constantly on the wing, resting chiefly by clinging to the sides of walls; for when, by accident, they alight upon level ground, they are obliged to creep to a small hillock from which to ascend. Linnæus, applying the term metaphorically, has named his first order of fishes *APODES*; because they have no belly-fins. The adjective *APODAL*, *wanting feet*, is written only as a scientific term.

The fabulous PHŒNIX, or PHENIX, of the ancients is, by some, supposed to have been a romantic tale of the Bird of Paradise, and as a hieroglyphic emblem of the eternal cycles of destruction and renovation of nature. The bird is described by the naturalists as being the only individual of its kind, “of the size of an eagle; its head finely crested, with a beautiful plumage; its neck covered with feathers of a gold colour, and the rest of its body purple; only the tail white intermixed with carnation; and its eyes sparkling

like stars. They hold, that it lives five or six hundred years in the wilderness; that, when thus advanced in age, it builds itself a funeral-pile of sweet wood, and aromatic gums; then it fires it with the wafting of its wings, and thus burns itself; and from its ashes arises a worm, which, in time, grows up to be another Phoenix." The usual representation is that of the perfect bird rising from the flames, with a twinkling star upon its head. The PHŒNIX is a modern constellation in the southern hemisphere.

The DATE-TREE, or PALM-TREE, (*PHŒNIX dactylifera*) a native of Asia and Africa, grows sometimes to the height of a hundred feet, with a naked trunk, surmounted with leaves eight or nine feet long, clustered like an umbrella. The fruit, called DATES from the Greek *dactylos*, a finger, (alluding to its oblong shape) is a principal article of food among the Egyptians. Different reasons are assigned why the name of Phoenix was originally given to the tree. Some say that it was because, though the trunk were burnt down to the ground, another of equal size would spring up in its place; while others, with more probability, ascribe it to the colour of the ripened sheath of the fruit, which is *red*, a colour to which the Greeks gave the same name—Phoenix. The Palm-tree was sacred to APOLLO.

The PALMS (all of which have the habit of the Date-tree, though some are comparatively of a diminutive size,) constitute a beautiful natural order of plants, to which this name is given on account of the separation of the leaves having some resemblance to the fingers and PALM of the outspread hand. Among the Greeks and Romans, this tree was consecrated to the Sun. PALM-LEAVES were the emblem of victory; and he *carried*, or *bore away* the Palm who conquered in the contests of the Olympic games. The leaves of the tree are sometimes termed PALMS, or PALM-BRANCHES; and PALM-SUNDAY, the Sunday immediately before Easter, is the anniversary of Christ's triumphal entry into Jerusalem, when the people are said to have spread Palm-branches in his way. PALMIFEROUS is simply bearing Palms; and PALMY is an adjective expressive of honor and dignity. The early white buds of the Willow tribe, on which the efflorescences afterwards grow, are in many places termed PALMS. The branches on which they appear are then leafless, and are carried by the country people on Palm-Sunday.

In the middle ages, a PALMER was a religious mendicant wearing a broad-brimmed hat adorned with cockle-shells; and who either had, or pretended to have, been on a pilgrimage to the Holy Land, from whence he had brought an iron-pointed staff surmounted with a branch of the Palm-tree. From those circumstances he assumed the right of spending his life in visiting the shrines of the different saints, subsisting upon the alms of the faithful. A

PILGRIM (Latin *peregrinus*, a stranger, from *peragro*, I wander) also denotes one who visits a foreign country for a religious object; but this latter, when his PILGRIMAGE is performed, returns to his home and resumes his ordinary avocations. The Mahometan devotees still make pilgrimages to the tomb of their prophet at Mecca. A hairy Caterpillar, which devoured the leaves of the plants over which it wandered, was termed, by our forefathers, the PALMER-WORM; but we have not been able to discover the particular species to which they gave that appellation.

PALM-WINE is prepared, in the East Indies, from the juice of various species of Palms. It is there called TODDY; but what is termed Toddy in this country is a beverage compounded of spirits and water (either hot or cold) sweetened with sugar. By the addition of Lemon-juice, or of some similar acid, this Toddy becomes PUNCH. Spirits simply mixed up with cold water is GROG; a state in which Rum is served out to the sailors of the British navy. With GROG-DRINKERS the epithet GROGGY is equivalent to tipsy. The word Grog is of uncertain origin: the Dutch *kroeg*, as also the Swedish *krog*, denotes a low tavern or tippling-house. Punch is a more sociable liquor. Several persons usually conjoin in drinking a BOWL OF PUNCH, which is made in a PUNCH-BOWL (of China or other stone ware) and dealt out into glasses by means of a PUNCH-SPOON or PUNCH-LADLE. The name *punch* is given on account of the *pungency* of the lemon, a variety of which the French term *poncire*. Without spirits, the beverage would be LEMONADE, or what our countrymen in the East term SHERBET. The spirituous mixtures are severally denominated RUM-TODDY, or RUM-PUNCH; BRANDY-TODDY, or BRANDY-PUNCH; WHISKY-TODDY, or WHISKY-PUNCH, &c. according to the spirits employed.

The PALM-OIL of the Dispensatories is expressed from the nut of one of the Palm tribe, the *Cocos Butyracea*, or MACKAW-TREE; a native of South America. It has the consistence of butter (*butyracea*) only when kept below the temperature of seventy-seven degrees of Fahrenheit: at eighty-four degrees it becomes liquid like other oils. A better known species of the genus *Cocos* is the *nucifera*, or COCOA-NUT TREE. It is indigenous in Africa, the East and West Indies, and South America; rising to the height of fifty or sixty feet; with its naked trunk and crown of leaves, like the other palms. The fruit is named *Coco* by the Portuguese from the three holes at the end of the shell which give it the appearance of the head of a monkey. The COCOA-NUTS (or rather CACAO-NUTS) of which Chocolate is made, grow in pods, on a very different tree; the *THEOBROMA Cacao*, or CHOCOLATE-TREE, a native of the South American marshes. The kernels of the nuts (or dried seeds,)

roasted, powdered, and wrought up into paste with Sugar, Vanilla, or other ingredients, are formed into cakes termed CHOCOLATE (a Mexican name); of which a beverage, also called Chocolate, is made and drunk in the manner of Coffee.

Literally the inner surface of the hand between the wrist and the fingers is the PALM (Latin *Palma*), but in general usage that name is often given to the whole face of the outspread hand; and hence the leaves and roots of plants that are so shaped are said to be PALMATE, or PALMATED. The same appellation is also given by naturalists to the webbed feet of aquatic fowls, which are sometimes said to be PALMIPED; though a WEBBED-FOOT, by which is meant that in which the toes are united by a skinny membrane, does not on that account resemble the palm and fingers of the human hand. The fortunes of individuals were formerly predicted by observing the lines on the open hand: he who did so was a PALMISTER, and the art was PALMISTRY. To PALM is to handle dexterously; and, alluding to the tricks of jugglers, is to cheat, or impose upon another. As a lineal measure, a PALM, or hand-breadth, varies in different countries: in England it is reckoned three inches.

The CANARY-BIRD, CANARY-FINCH, or, simply, the CANARY, is a well-known species of the Linnæan genus *FRINGILLA*, having its specific name, *Canaria*, on account of its inhabiting the Canary Islands. There is a vast number of varieties of this beautiful bird, chiefly mules from other species of Finches; producing, in each several intermixture, a variegated plumage and a peculiarity of note which are recognised by the BIRDFANCIER. CANARY-GRASS, (*PHALARIS canariensis*) an annual reared in this country solely for the sake of the CANARY-SEED to feed singing birds, has its name from the Canary. The *LICHEN Roccella*, formerly mentioned, has been called CANARY-WEED, because chiefly procured from those islands.

Of the numerous species of *FRINGILLA* the following are British: *FRINGILLA cœlebs*, the CHAFFINCH, the FINCH, or SPINK, properly so called; and, in some counties, the SHILFA,—this is a beautiful bird and a constant inhabitant of this country. There are many varieties, and all songsters:—*FRINGILLA montifringilla*, the BRAMBLING, BRAMBLE-FINCH, or MOUNTAIN-FINCH. *FRINGILLA carduelis*, the GOLDFINCH, the REDCAP of some counties, and termed by our ancestors the THISTLEFINCH. Of this well-known docile bird and charming songster, there are many varieties. The SISKIN, or ABERDAVINE (*spinus*) is about five inches long and migratory.

Four species of LINNETS are usually included in this genus; the *cannabina*, Greater red-headed LINNET, or REDPOLL; the *linaria*, Less red-headed LINNET; the mountain LINNET, or TWITE; and the common LINNET, *linota*. The

domestica, or *House SPARROW* (PHILIP), and the *mountain SPARROW*, or *WHITE-CAP*, are also added to the genus *FRINGILLA*. These are not termed *Finches*; but on the other hand, the *HAWFINCH*, the *GREENFINCH*, the *BULLFINCH*, and the *FALLOWFINCH*, already noticed, have this designation, though belonging to another genus; while the *COLDFINCH*, or *BLACK-CAP*, is the *Pied FLYCATCHER*, *MUSCICAPA atricapilla*. There are about a hundred species of these *Fly-destroying* birds, but this and the *grisola*, (*Spotted FLYCATCHER*, or *BEAMBIRD*,) are the only visitants of this country.

The *STORMFINCH*, or *Stormy PETREL*, *PROCELLARIA pelagica*, is a bird, about the size of a swallow, which breeds under the rocks of our northern islands. They are seen in vast multitudes all over the Atlantic ocean, especially before stormy weather; and are called, by the sailors, *MOTHER CARY'S CHICKENS*. They brave the tempest, and seem to run on the surface of the sea; on which account they have their name in allusion to Peter the apostle, though they are not like him afraid of sinking in the waters. The *PETRELS*, or *PETERELS*, of which there are twenty-four species, are migratory, but live chiefly at sea. They all have the peculiarity of spouting oil from their bills, as a mode of defence; so much so, that the *glacialis*, or *FULMAR*, (a bird about eighteen inches long, which breeds at St. Kilda) will, if surprised and caught before making its ejection, furnish a pint of highly-valued oil. The *Puffinus*, or *Shearwater PETREL*, the only other British species, and about the size of the Fulmar, breeds in the Isle of Man and the Orkneys; in the former of which places it is called the *MANKS-PUFFIN*, and in the latter the *LYRE*.

More nearly allied to the Finch tribe are the *BUNTINGS*, *EMBERIZA*. This genus contains between seventy and eighty species, including some birds of very beautifully variegated plumage: a quality for which the *Finches* are generally distinguished. Only a few of this genus are British. The *nivalis*, *Greater BRAMBLING*, *SNOW-FLECK*, or *SNOW-BUNTING*, (by some transferred to a different genus) varies considerably in its colours at different seasons of the year, so as to be mistaken for different species: it is rather larger than the *Chaffinch*. The *mustilena*, or *Tawny BUNTING*, is about the same size, but seldom seen in this country: the *cirlus*, or *CIRL-BUNTING*, is still more rare. The *montina* is the *lesser mountain BRAMBLING*, or *mountain BUNTING*. The *miliaria*, or *common BUNTING*, is similar in size and plumage to the common *LARK*; and great numbers of *BUNTING-LARKS*, as they are called, are sold throughout the winter in the London market; but their flesh is much inferior to that of the real *Lark*. The *schoeniclus* is the *REED-BUNTING*, formerly described. The *citrinella*, or *YELLOW-HAMMER*, is common to every part of

Europe; and is as familiar and almost as well-known in this country as the sparrow. In some counties of Scotland it is accounted unlucky to disturb its nest, because it is the devil's bird and under his special protection; while, in others, the same superstition induces more daring urchins to search every bush for the brooding and easily-caught mother, and to destroy her callow young with relentless severity.

ORTOLANS (*EMBERIZA hortulana*), which, though birds of passage, never visit this country, are nevertheless well known as a delicious food for the epicure. They are fattened in great numbers in the south of Europe, from whence, potted or otherwise preserved, they are exported to other nations. They are in their natural state about the size of the Yellow-hammer, but are fed up into lumps of fat of three ounces in weight.

The generic term FINCH, with the usual interchange of letters, runs through all the Gothic dialects. It is the Danish *finke*, the Swedish and German *Fink*, and the Dutch *Vink*. The French *pinçon*, the Chaffinch, is evidently of kindred origin; as well as the Welsh and Yorkshire PINK: the Scotch and provincial English SPINK is another synonyme, GOLDFINCH and GOLDSPINK, or GOUDSPINK, being equivalent terms. The distinguishing characteristic of the Finches is the variety, and in most cases the splendour, of their plumage. In the agricultural districts, FINCHED, or FINCH-BACKED, is a denomination for cattle that are striped or spotted; and SPINKED for spotted is a common term in Yorkshire.

Were we not afraid of being deluded by apparent resemblances, we should say that *Fink*, *Pink*, &c. are allied to the Latin *pingo*, to paint; that a *Finch* is literally a *painted* bird; and that the PHŒNIX was also so named on account of the variegated colours with which it was decorated by fancy. The country, too, of this fabulous bird was PHŒNICIA; and both names are allied to the Greek *φοινικὸς*, red. The PHŒNICIANS were the CANAANITES of the Jewish Scriptures. Their two principal towns were TYRE and SIDON; the former of which was so famed for the TYRIAN-DYE—the purple of the robes of kings. This imperial blood-colour was procured from a particular portion of the juice of an univalve shell-fish, a species of the *PURPURA*, supposed to have been the *MUREX purpura* of Linnæus. The red, termed PURPLE, has a blue tinge. The word is derived from the Latin *purpura*, and that again from the Greek *porphyra*, from which, also, is PORPHYRY, the name of an extremely hard and speckled mineral, which consists of grains, or crystals, imbedded in another substance as a base, or paste. The ground of one species of Egyptian Porphyry is purple. The shell of the *MUREX purpura*, or PURPLE-FISH, is called PORPHYRY-SHELL. TO PURPLE, to IMPURPLE, and

to EMPURPLE (meaning to tinge of a purple colour) are written indiscriminately by the poets. PURPLISH is approaching to a purple colour.

The Botanical genus *DIANTHUS* (a Greek compound signifying *Jove's flower*) has its name on account of the beauty and fragrance of the flowers. It comprehends the various and variegated species of PINKS, the pride and ornament of our gardens. The general name, Pinks, alludes, like that of the Finches, to their splendid colours; and, in the northern parts of the island, the word SPINK is equally appropriated to the bird or the flower.

Botanists enumerate between forty and fifty species of *Dianthus*, of which only five are natives of Britain, viz. the *armeria* or DEPTFORD-PINK; the *prolifer*, or LIMEWORT; the *deltoides*, or MAIDEN-PINK; the *cæsius* CHEDDER-PINK, or MOUNTAIN-PINK; and the *caryophyllus*, CLOVE-GILLYFLOWER, CARNATION-PINK, or simply CARNATIONS. This latter species is also termed CLOVE-PINK, because slightly smelling like the culinary and medical spice of that name.

CLOVES are the dried flower-buds of the CLOVE-TREE, (*CARYOPHYLLUS aromaticus*) a native of the Molucca Islands. They are so named from their shape, which is that of a round-headed nail, Latin *clavus*, and French *clou*. Mistaking them for leaves, the tree was named *caryophyllus*, or *nut-leaf*, by the Greek merchants of the middle ages; and this, changed to *Giroflier* by French pronunciation, is a more probable origin of GILLY-FLOWER than that formerly mentioned. CLOVE-OIL, or OIL OF CLOVES, is an essential oil drawn from those buds.

Several foreign species of *DIANTHUS* have been long cultivated, particularly the *barbatus*, SWEET-WILLIAMS or BEARDED-PINK; the CHINA PINK, *Chinensis*; the SUPERB PINK, *superbus*, &c.; but the *caryophyllus* and its numerous varieties are in the highest esteem. Florists have separated it into two obvious divisions, CARNATIONS and PINKS: the latter being smaller, and distinguished by an eye-like spot in the centre of the flower, containing the EYELET-HOLE formed by the junction of the tubular portion of the petals. To PINK, allusive to this perforation, is to stab, or pierce; and, in the language of the former seamstress, it was to work small holes to receive laces, or simply for ornament. Shakspeare, speaking of a ragged fellow, says that his "pumps were all unpink'd i' the heel," and calls Bacchus PINK-EYED, probably meaning that his eyes were deeply sunk in his "plumpy" face. See POINT.

Other flowers besides those of the genus *Dianthus* have the general name of PINKS, or SPINKS. The MEADOW-PINK has been already noticed; and the *STATICE armeria*, or THRIFT, has the additional names of SEA-PINK and SEA-GILLYFLOWER. Several foreign plants are likewise so designated; and

especially the CAROLINA-PINK, or WORMGRASS, *SPIGELIA Marilandica*, the root of which bears a high character in the *Materia Medica*. It is the UNSTRETTA of the Cherokees. An annual species of *Spigelia* (the *anthelmia*) is medical on the continent.

All the flowers termed Pinks are either wholly red, or variegated with red and white spots or streaks; and the colour called PINK includes the different and delicate shades of pale red. CARNATION (Latin *caro*, flesh) is literally FLESH-COLOUR.

Qualifications are often built upon very slight analogies. BIRDLIKE is having a resemblance, in some peculiarity, to a bird. BIRD-EYED is quick-sighted,—catching a glance as we fly; and a BIRDSEYE-VIEW is the representation of a landscape as seen from above. On the other hand, BIRD-WITTED is *flighty*, and consequently inattentive and inconsiderate. The Scotch, in a similar sense, use the term KAYWITTED, alluding to the flippancy and apparently motiveless thieving propensity of the domesticated JACKDAW, which they call a KAY, or KAE. When the word Bird is connected with the names of other objects of Natural History, it is often difficult to discover the cause of the association.

The LADY-BIRD, or LADY-COW, is a well-known coleopterous garden insect,—the *COCCINELLA septempunctata* of Naturalists. Its shape in the winged state, is hemispherical with seven black spots upon its red wingcases. There are many other species, chiefly distinguished by the colour and the number of spots on their shells. This pretty plaything of children has various provincial names, such as the GOLDEN-BUG, GOLDEN-KNOP, DOCTOR ALISON, and the BARNABEE, (or Child's Bee) from BEARN, or BAIRN, the Saxon and North-country name for a child.

Among the vegetable tribes, the *PRUNUS padus*, or BIRD-CHERRY, so grateful to birds, has this peculiarity; that every part of the tree, except the fruit, is highly poisonous. BIRDS-TONGUE, so called on account of the shape of the leaves, is the *SENECIO paludosus*, or MARSH-RAGWORT; *ORNITHOPOS perpusillus* is BIRDS-FOOT; and the *LOTUS corniculata*, on account of the shape of its pods, is BIRDS-FOOT-TREFOIL: a name also given to the *TRIFOLIUM ornithopoides*. The *DAUCUS carota*, or CARROT, when in its wild state, is called BIRDS-NEST, as are also the *MONOTROPA hypopithis* and the *OPHRIS nidus avis*. The *ORCHIS abortiva* is purple BIRDS-NEST. BIRDS-EYES were formerly mentioned.

The Latin *avis* and the Greek *ornis* are each equivalent to the word Bird;

and several English compounds are derived from those sources. Thus an AVIARY is a place set apart for the breeding, rearing, and keeping birds of different descriptions; in the same manner as a MENAGERY (formerly a MENAGE) is used for keeping wild beasts. When only a single species of birds or beasts is taken into MANAGEMENT, the establishment is not properly an Aviary, or a Menagery, but acquires a special name: such as a DOVECOT in the one case, and a PIGGERY in the other.

From the Greek we have ORNITHOLOGY, the name of the science which describes the form, nature, and history of Birds. He who studies that science is an ORNITHOLOGIST, and his enquiries are ORNITHOLOGICAL. Petrified birds are called by the naturalist ORNITHOLITES, from the Greek *lithos*, a stone. AVERNUS, of which we shall have again to speak, is a lake of Campania in Italy. It was feigned by the ancient poets as one of the entrances to hell, and to have emitted such pestilential vapours, that the birds, which attempted to fly over it, fell down dead; on which account it had its name *a-ornos*, *without birds*. The waters of the Avernus were indispensable in all magical incantations. What belongs to that lake is AVERNIAN.

A more modern compound from the Greek *ornis* is ORNITHORYNCHUS, (literally *Birdsbill*) the name given to a recently discovered genus of animals. There are two known species (slightly differing) the red and the brown, both inhabiting New Holland; but the former, originally surnamed the *paradoxus*, first excited the astonishment of Naturalists. It is shaped like an Otter, about thirteen inches long to the tip of the tail; and, instead of teeth, it has a broad horny snout, having exactly the appearance of the bill of a duck engrafted on the body of a hair-covered quadruped. This amphibious creature, the WATER-MOLE of the Colonists, is web-footed, and burrows in the banks of rivers. The male has a spur on each of its hind legs, which being sharp, tubular, and covering a poison-bag, not only wounds but ejects a poisonous fluid into the wound. The female is oviparous, laying a couple of eggs, of the size of those of the common hen.

In the history of omens,—the imaginary presages of future good or evil with which superstition has alternately cajoled and afflicted mankind,—we find that of Divination through the means of birds. The AUSPICES of the Romans (*avis* and *inspicere*, to inspect) foretold events by observing the flight of birds, as the ARUSPICES, or rather HARUSPICES, did from observing the entrails, &c. of the beasts (*haruga*) that were sacrificed at the altar. The pretended science of those butchers has been termed ARUSPICY, or HARUSPICY. The AUGURS were so called because they uttered their predictions (*ab avium garritu*) from interpreting the sounds and language of Birds. Thus the three offices of

AUSPICY, HARUSPICY, and AUGURY, are said to have been originally distinguished; but, at a very early period, they were united as a common priesthood under the title of AUGURS. Their discipline and practice was AUGURY.

The College of Augurs, consisting originally of only three members, was gradually increased to fifteen. Through them alone could the people learn the interpretation of dreams, omens, and prodigies, or, generally, the will of the gods. Cato and Cicero were raised to the dignity of Augurs; and what they ridiculed in private they practised in public, bending to the popular superstitions. The Augurs wore a conical cap, and carried a staff or pastoral crook; both of which symbols of AUGURAL authority have descended in the TIARA and CROSIER of the bishops of the Christian church. They were installed or INAUGURATED into their offices, with various INAUGURAL, or INAUGURATORY, ceremonies; and hence the formalities used at the installation of certain dignitaries and at the coronation of kings are still termed their INAUGURATION. It was in reference to their augural consecration that the Roman Emperors had the general name of AUGUSTUS, a title first conferred by the senate on Octavius Cæsar. From this comes our adjective AUGUST, majestic, venerable and sacred, as also the name of the month of AUGUST, changed by Octavius from *sextilis* because he then entered on his first Consulship. Though all the succeeding emperors were *AUGUSTI*, the title of AUGUSTUS CÆSAR was peculiarly appropriated to Octavius, and the period of his literary reign is termed the AUGUSTAN AGE.

In modern English, to AUGUR is to feel a conviction that a particular thing, good or bad, shall happen. To AUGURATE, were the word not obsolete, would be to express that feeling, that is, to predict;—it would be AUGURATION. AUGUROUS has sometimes been written for foreboding. AUGURER, AUGURIST, AUGURIAL and To AUGURIZE are all in the Dictionaries, but must be seldom required. We have also seen ORNITHOMANCY for the general science of Augury, compounded from the Greek *ornis*, a bird, and *manteia*, divination. Augury from observing the *flight* of birds has been called ORNISCOPICS (*scopeo*, to view); and such an Augurer is an ORNISCOPIST. To be sure these Greek compounds are more consonant with the modern formation of scientific terms; but AUGURIES of every kind have long ceased to be a science, and consequently have no occasion for names that were unknown to the Romans.

From some mysterious associations known only to the priests, things present were supposed to indicate things future. The former were termed OMENS; and the same species of superstition, varied only in name or form,

has prevailed in all ages and countries. The Latin *omen* was, it is said, originally *osmen*, meaning *spoken*, from *os*, the mouth; in the same manner that To PREDICT, (Latin *dico*, to speak) signifies to foretell; PREDICTOR, the person who foretells; and PREDICTION, the thing foretold. An omen, however, is not in its present usage a Prediction: it is only the sign from which a Prediction is assumed. OMINOUS, having the nature of an omen; OMINOUSLY, the adverb; and OMINOUSNESS, the state of being ominous;—are used by some old English writers as indicative indiscriminately of either future good or evil; but in modern practice they always threaten misfortune. To OMIMATE, to foreshow, as by omens; and OMINATION, the act of foreshowing, are obsolete. It would seem, too, that the Romans generally considered omens as the prophets of evil, and held them in abhorrence. It is hence that we have the Latin derivatives ABOMINABLE, ABOMINABLY, ABOMINATION and To ABOMINATE, applied to any person, thing, or action, which excites our detestation.

PORTENTS (Latin *portendo*, to stretch forward) are also signs that foreshow the future; but they differ from omens in coming of their own accord, unlooked for, having never been classified into a science. Comets, for example, were formerly unexpected visitors. They were then termed PRODIGES, (Latin *prodigium*) that is, things thrust forward (*prodigo*) beyond the common order of nature. All prodigies were then evil *portents*, and especially those which appeared in the heavens, and were therefore supposed to express more directly the wrath of the gods. They PORTENDED calamity; and hence PORTENTOUS is equivalent to *evil OMENED*. PORTENTOUSLY may be, if it has not already been, written; but PORTENSION, for the act of foreshowing, is old and useless. To PRESAGE, (Latin *presagium*) is to foresee by *sagacity*, or from a knowledge of the laws of nature. PRESAGES are such circumstances as a *sage*, or wise man (the PRESAGER) knows, from experience, to be the usual precursors of such PRESAGEMENTS. PRESAGEFUL is full of PRESAGES: the term is general, and admits of different kinds.

PROGNOSTICS (Greek *ginosco*, to know,) are present signs by which a coming event may be rationally foretold, or PROGNOSTICATED; such as the symptoms by which an experienced physician judges of the recovery or the death of his patient. The judgment formed from those symptoms is, in medical language, the PROGNOSIS of the disease. The PROGNOSTICATOR before resigning his PROGNOSTICATIONS ought to be well acquainted with the usual succession of events, in which case he will be aware that, strictly speaking, few events are PROGNOSTICABLE. SOOTH (Saxon *suth*) is truth, and SOOTH-SAYING is the art of foretelling truly, without the aid of inspiration; but this faculty, which was honoured by our forefathers, was generally assumed by

quacks and impostors, that the names PROGNOSTICATOR and SOOTHSAYER have fallen into such disrepute as to be associated with those of Fortune-tellers and Gipsies.

The Saxon *bod* was a command or edict; *boda* was a messenger, one who carried the order; and *bodian*, or *bodigan*, was to announce generally,—TO BODE. When those announcements were of something to come they partook of the nature of prediction, and were easily transferred from the edicts of a known power to that of the influences of inanimate matter. Certain appearances metaphorically BODED, or *announced*, certain consequents; and hence, (setting aside the non-interference of the priesthood) BODES, BODINGS, or BODEMENTS, were to our ancestors what Omens were to the Romans. Independently of the suggestions that arise from outward objects, a superstitious imagination is apt to dwell upon things to come,—TO FOREBODE, or BODE previously to indication. The pictures thus drawn are FOREBODINGS. FOREBODERS are generally of timid dispositions, and their FOREBODEMENTS are of the melancholy kind, gloomy anticipations of evil. TO ABODE, ABODEMENT, and ABODING, are used by Shakspeare.

An AUSPICE, as already explained, is merely an individual of the class of Omens, and may be either good or bad; but, when referred to a being as the director of its appearance, we consider ourselves as under his guidance and protection, and (using the plural) we say that we act '*under his AUSPICES.*' In the former case, we commence our proceedings under *favourable*, or *unfavourable* Auspices:—in the latter we leave the term unqualified, presuming them to be favourable from the known character of our protector. In the same manner, the words AUSPICIOUS, AUSPICIOUSLY, and AUSPICIOUSNESS, always refer to favourable prognostics: what concerns prognostics generally may be termed AUSPICIAL. TO AUSPICATE is to predict the success of an event. INAUSPICIOUS, INAUSPICIOUSLY, and INAUSPICIOUSNESS are applied to omens of a sinister tendency: INAUSPICATE, for evil-omened, is in the Dictionaries.

The BIRDS OF AUGURY, among the ancients, were divided into two classes: those whose accidental appearance was favourable, and those which were unfavourable to the object in pursuit. The DOVE and SWAN, for example, were auspicious, while the RAVEN and CROW were birds of evil omen, and held in abhorrence. The character of the OWL in this respect has been peculiar. By the Athenians, because seeing in the dark, she was the BIRD OF WISDOM and consecrated to Minerva; while the Romans accounted her as sacred to Proserpine, and, like the vulgar of most nations, heard her howlings with dread as ominous of misfortune and death.

Although we have been here speaking in the singular, modern ornithologists have described a great number of species of the genus *STRIX*, the OWL. They have all however one character,—that of being NIGHT-BIRDS, seeking their prey in the dark, or by moonlight, hence OWL-LIGHT is synonymous with gloom or darkness. Only a few of the species are either natives or visitants of this country.

STRIX Bubo, the GREAT-HORNED OWL, (called also the STORK-OWL or EAGLE-OWL) is so named on account of having a tuft of feathers on each side of its head, resembling horns. It is found in every climate, and sometimes in the northern parts of our island, where it is recognised at night, by its doleful and reiterated cry of *he-hoo, hoo-hoo*. This is the largest of the tribe, measuring about five feet broad between the tips of the wings. It haunts lonely crags, and is, doubtless, the bird held in such opposite degrees of estimation by the Greeks and Romans.

The LONG-EARED-OWL, or HORN-OWL, (*STRIX otus*) is more common in this country than the Great-horned species above-mentioned, and stays with us throughout the year. It is also of a smaller size, being only fourteen inches long and three feet and a half broad. It builds in solitary ruins, in the crevices of rocks and the hollows of decayed trees, concealing itself through the day amid evergreen foliage.

STRIX brachyotus, the short-eared BROWN OWL, or CASPIAN OWL, fifteen inches long and three feet in breadth, is a winter inhabitant of England. It is the HEATH-OWL of Gibraltar, and the MOUSE-HAWK, or HAWK-OWL of Hudson's Bay. It nestles on the ground, among rank herbage, and preys on mice, moles, and other vermin.

STRIX aluco (*ulula*, *stridula* and *sylvatica* of differing ornithologists) is a very common British species, and known by the names of the common BROWN OWL, the TAWNY OWL, the GREY-OWL and the BLACK-OWL. It resides in woods, breeding in hollow trees, and is therefore called the WOOD-OWL. It approaches farm-houses in the dusk of the evening in search of pigeons or other poultry; and from its hootings and frightful screams during the night, it is generally denominated the SCREECH-OWL, and, in some counties, the GIL-HOOTER. This is the IVY-OWL of the Poets. She hides herself through the day in the thick bushy knots of the Ivy, (called by old authors IVY-TODS) which cover the tops of pollard trees and the dilapidated portions of deserted buildings. The female measures fifteen inches in length.

STRIX flammea, the WHITE-OWL, BARN-OWL, or CHURCH-OWL, (fourteen inches long) is the most common of the British owls, nestling through the day in old buildings, and protected by the farmer as a mouser. The most usual sound of this species is a snorting disagreeable sort of hiss, on which account

it is also called the **HISSING-OWL**; but often when flying it utters horrible screams, which frighten the attendants of the sick and dying,—and procure for it likewise the name of **SCREECH-OWL**.

In addition to the species of *STRIX* above-mentioned, the *nyctea*, or **Great WHITE-OWL**, about two feet long, is sometimes seen in Shetland and the Orkney Islands; the *nebulosa* or **BARRED-OWL**, about the same size, is an occasional visitor; and also the *passerina*, or **LITTLE-OWL**, which frequents ruins, and is scarcely larger than a Blackbird: this, or a kindred species, is supposed to have been the *noctua* of the ancients,—the chosen emblem of Minerva. The **FERN-OWL**, (called also the **CHURN-OWL**, or **GOAT-OWL**,) formerly mentioned, belongs to a different genus.

The **LUMP-FISH**, *Cyclopterus lumpus*, is called the **SEA-OWL**, and, familiarly, the **COCKPADDLE**. This clumsy-shaped animal grows, sometimes, to the length of two feet, subsisting on worms, or on the fry of other fishes; and is itself, in its turn, the prey of seals. The species *liparis* (from five to fifteen inches long) is, on account of its soft, oily, and semi-transparent texture, called the **SEA-SNAIL**. The genus is distinguished by an oval-shaped aperture under the belly, surrounded by a fleshy structure, by means of which they adhere with vast force to any substance; and, on this account, they have the general name of **LUMP-FISHES**, or **SUCKING-FISHES**. There are two or three other species on our coasts, but they are not sufficiently known to have acquired English names.

ONOMATOPÆIA (Greek *onoma*, a name, and *poieo*, to make) is a grammatical term signifying the formation of a name from a resemblance to a sound connected with the thing signified: thus, the **WHIZZING** of an arrow in its flight, and the **HISSING** of a serpent, are each supposed, when pronounced, to resemble the sound of the arrow, and the noise of the irritated serpent. The names of the **OWL**, **OWLET**, or **HOWLET**, (Saxon *ula*, and Latin *ululo*) are presumed to have been formed on a similar principle; as well as the **HOOTING**, or peculiar vocalised sound uttered by most of the species. **OWL-LIKE** is like to an Owl, either in outward appearance, or in habits.

In classic story *ASCALAPHUS* and *NYCTAMENE* were transformed into owls; the former by Proserpine and the latter by Minerva. The Latin *strix*, a Screech-owl, also denoted a hag, or witch; because hags were supposed capable of assuming the shape and character of those owls. The querulous song of the **NIGHT-OWL** was one of the portents which hastened the death of the unhappy Dido.

Common Ivy, (Saxon *ifig*) the favourite resting-place of the Ivy-owl, is the

HEDERA helix of Linnæus. This well-known evergreen exists in two states : either trailing on the ground, or borne upright, clinging, by the insertion of small root-like fibres, to a support, such as a tree or an old wall : when spreading on the ground, it is called CREEPING-IVY, and, because in that state it never flowers, it is also termed BARREN-IVY. If allowed to climb, the leaves and stems cover the surface of the tree or wall, to which they adhere, until they reach the height of their support ; after which they spread out into a large bushy head, in old English (and still provincially) termed a TOD, in which the *Wood-owl* hides herself during the day. In this state umbels of green flowers are produced, in autumn, at the ends of the shoots, followed by IVY-BERRIES which become black and ripen in the succeeding spring. The plant is then called CLIMBING-IVY, or BERRIED-IVY. The word Tod seems to have, at one time, signified a bush generally ; a Tod of *Wool* is a bunch weighing twenty-eight pounds ; and, in certain counties, the Fox is termed a Tod, probably on account of his BRUSH, or bushy tail.

The Ivy was sacred to *BACCHUS*, whose favourite, *Cissos*, was transformed into that plant. It was also consecrated to *OSIRIS*, the Egyptian Bacchus. The plant was once medical in this country, and still is in some of the foreign Pharmacopœias. IVY-RESIN, an exudation which is formed in hot countries, is brought from Persia and accounted a vulnerary. There are other species of Ivy ; but they are foreign and little cultivated by our gardeners. IVYED, IVY-COVERED, and IVY-MANTLED, are synonymous epithets used by the poets.

GROUND-IVY (*GLECHOMA hederacea*) is a well-known British hedge-plant, which has only of late ceased to be medical. Before the introduction of hops the leaves of this plant were put into malt-liquors, from which cause it acquired the name of ALEHOOF. GILL and CATSFOOT are other provincial names for the same herb.

The *MENISPERMUM Virginicum*, Virginian MOONSEED, a hardy climbing plant cultivated in this country, is, on account of its appearance, termed VIRGINIAN IVY. The Greek compound *Menispermum*, Moonseed, denominates the genus, in consequence of the crescent shape of the seeds, which, like those of the Ivy, are contained in a berry. The *MENISPERMUM Cocculus*, COCCULUS INDICUS, or INDIAN BERRY, is a species too well known ; the berries having been long imported in large quantities, from the East, on account of their intoxicating quality. They are used in India for catching fish, which they intoxicate when thrown into the water ; but their principal consumption in this country was formerly by the brewers. In a separate

work * we have noticed the clandestine use that has been made of this berry, as well as of some of the other poisonous plants which we are now about to describe.

The genus *STRYCHNOS* includes three or four species, natives of the East, all of which are highly deleterious. The best known is the NUX-VOMICA, or POISON NUT, a middling-sized tree, the seeds or kernels of which, almost scentless, but bitter and powerfully narcotic, are purchased, ostensibly, for destroying vermin. They are medical on the continent, and the natives of the East Indies use them in the distillation of intoxicating liquors. The *STRYCHNOS colubrina*, SNAKE-POISON NUT, is supposed by some to be a variety of the Nux-Vomica; but the *LIGNUM COLUBRINUM*, or SNAKE-WOOD, famed as a remedy for the bites of serpents, is not always taken from this tree. The seeds of another tree, the *STRYCHNOS Ignatia* (*IGNATIA amara*) are also imported and sold under the name of *FABA amara*, BITTER BEAN, or ST. IGNATIUS'S BEAN, the qualities of which are similar to those of the Nux-Vomica. From the juice of the several species of *Strychnos* a vegetable alkali has recently been extracted, which chemists have named STRYCHNIA, or STRYCHNINE. It crystalizes in small quadrangular prisms, is intensely bitter, and one of the most virulent poisons yet known. It is, however, used in medicine, and, we trust, with caution.

The BOHUN UPAS, UPAS-TREE, or POISON-TREE of Java, of which so many fabulous accounts have been circulated, grows to the height of more than a hundred feet, with six feet of diameter. The natives call it *Antiar*; and Botanists have formed it into a new genus, of the Class Monœcia, by the name of *ANTIARIS toxicaria*. The gum-resin that flows from incisions made in its trunk, mixed with seeds of the *CAPSICUM fruticosum* (*baccatum* or BIRD-PEPPER?) and of other pungent plants, form a substance with which the Javanese poison their arrows.

In the language of Java, *upas* signifies poison, and *bohun* a tree; but the resin of the Bohun Upas is not the only deadly menstruum in which those islanders steep their arrows: a climbing plant called *TSHETTIK*, which rises to the summits of the highest trees, affords an extract for the same purpose. No juice flows from its stem, nor is the plant in any way dangerous when eaten by animals. The woody roots, about the thickness of a man's arm, which creep under the surface of the ground, are covered with a thin bark; and it is this bark that, by long boiling, furnishes the gum-resin with which they prepare an *upas*, or poison, more rapid in its effects than that of the Tree-upas. This shrub belongs to the genus *STRYCHNOS*, having the specific name *tieuté*.

* The Art of Brewing.

The inspissated extract has been found to contain Strychnine, from which it derives its virulence, while the juice of the Bohun upas contains another vegetable alkali, which is similar but different from Strychnine. It is probable a sprig of the *tieuté*, over which, in a Javanese painting of the devil, the fiend is represented as grinning with pleasure at the discovery of a new poison. Of the WOORARA, a vegetable extract with which the natives of Guiana poison their arrows, little is known.

The Strychnos of the ancient Greeks is supposed to have been the *ATROPA Belladonna*, DEADLY NIGHTSHADE, or DWALE, a perennial herbaceous British plant, highly medical and highly poisonous. Its generic name was assumed from that of *ATROPOS*, the Fate whose office it is to cut the thread of human life. The *mandragora*, MANDRAKE, is another perennial species, also medical, a native of the south of Europe, and cultivated in our gardens. It has no stem, but a circle of leaves, close to the root, from which arise three or four slender footstalks each bearing a single flower. The root is large, tapering either forked or entire, and three or four feet long, which former superstitions conceived to have the human shape and to shriek when torn from the ground. The Mandrakes were separated, by imagination, into male and female, and used in incantations. They were believed to cure barrenness, and employed in the manufacture of philters, or Love-potions: hence the application of the word Mandrake by Shakspeare. The Mandrakes of the Scriptures have puzzled the brains of Biblical critics, without leading to any generally acknowledged result.

Another medical poison is the STRAMONIUM, or THORN-APPLE, *Datura stramonium* of Linnæus. It is also called JAMESTOWN-WEED, because first known, as an annual weed, near a place of that name in Virginia; but it is now commonly met with, both wild and cultivated, throughout Europe. "Every part of the plant is a strong narcotic poison, producing vertigo, torpor, death." The *MANICUM-STRYCHNUM* of the old Greek writers was a kind of Nightshade, which, taken internally, was believed to cause madness (*mania*); and the word STRAMONIUM is understood to be a corruption of *Strychnomanicon*, or MAD-NIGHTSHADE. Other species of NIGHTSHADE will afterwards come under our notice.

Next to the Owl, the chief birds of evil omen are the several species of CROWS (Genus *CORVUS*) and especially the RAVEN, *CORVUS corax*, which is the largest of the tribe, measuring two feet in length and weighing three pounds. This fowl builds on high trees, or in the cavities of rocks, and has been generally regarded with disgust in all ages, for his gross voracity, feeding on the filthiest carrion: hence he is venerated in Egypt, as being one of the checks to the

accumulation of putridity. When augury was religion, "every action of the Raven was deemed momentous. Every circumstance of his flight was observed; and no fewer than sixty-four different inflexions of his voice were distinguished by the priests, all more or less portentous of calamity. Every one of its notes had a determined signification, which it was the business of knaves to interpret, and of the credulous to believe."

The voice of the Raven is termed **CROAKING**. He **CROAKS**, that is, he utters a loud, hoarse, and disagreeable sound, proceeding from the throat, something like that emitted by the **FROG**, (but much more powerful) and which has the same name. A person who complains in a low grumbling manner is, therefore, termed a **CROAKER**. The Raven, however, has occasionally another note, deep and solemn, which makes the woods resound.

The name of the Raven is associated with that of plunder and rapine. The Saxon *ræfen* was a raven, and *reafian* (equivalent to the Latin *rapere*) was to Rob, from which source we have many derivatives. To **REAVE** in old English was to rob or take by force; and To **BEREAVE** a person of what he highly values, is to seize it, leaving him in a state of **BEREAVEMENT**, or destitution: the past participle is either **BEREAVED**, or **BEREFT**. To **ROB** is to Bereave of property illegally by force or intimidation, while Bereavement may be legally right though morally wrong, as in consequence of unjust laws; or it may be from a law of nature, as when a mother is deprived of her child by the hand of death. In the one case we attend more to the sufferer, and in the other to the cause of the infliction.

He who **ROBS** is a **ROBBER** and the act is **ROBBERY**. In these terms the labial letter is harder than in their Saxon origin; but it is otherwise with the **SEA-ROBBER** who is sometimes called a **ROVER**, approaching more to the Saxon *reafere*. The highway-robber is termed a **HIGHWAYMAN**, and may be either a horseman, or a **FOOTPAD**.

The **ROVER** is more usually designated by the title of **PIRATE**, Latin *pirato*; his occupation is **PIRACY**; similar conduct is **PIRATICAL**; and the manner **PIRATICALLY**: all from the Greek *peirao*, to make bold enterprises. The French term is a **CORSAIR**, which in English is understood to be a Barbary pirate, such as infest the Mediterranean. The words **Pirate** and **Corsair** (courser), in ordinary usage, designate either the ship or the commander. A **PRIVATEER**, like a pirate, is a ship fitted out for the purpose of seizing and plundering merchant-ships; but though fitted out by private individuals, the privateer cruises with the authority of some state or nation, and attacks only such vessels as belong to other states that are at war with the government

under whose colours she sails. The verb *To PRIVATEER* is sometimes written. We speak of the captain and the sailors of a *Privateer*; but the master and all the crew of a *Pirate-vessel* are *Pirates*, and are liable to be hanged by the *Law of Nations*.

In this and several other countries, an author has a legal property in his work for a specific number of years. This, which is transferable, is called his *COPYRIGHT*, and one who presumes to print and publish the same, during that period, without the owner's consent, is termed a *Pirate*, and his conduct is a *Piracy*, subjecting him to pecuniary penalties. *Plagium* among the Romans (from a Greek word signifying to decoy) was the crime of kidnapping; and as the literary productions of an author are metaphorically his children, a person who appropriates any portion of them is called a *PLAGIARIST*, or *PLAGIARY*, and the theft is *PLAGIARISM*; always dishonourable and (when to a certain extent) punishable by the laws against literary piracy.

To Reave and *to Rob* assume a still stronger labial letter in the Latin *rapere*, to seize, from whence are derived many kindred English words. A *RAPE*, in its original signification, is a forcible seizure and carrying away of any person, or thing; but in usage it is almost universally confined to its legal sense,—a forcible violation of female chastity; carrying off a female against her will, if not followed by this ultimate crime, is simply *ABDUCTION*. *To commit a RAPE* is otherwise expressed by the verb *To RAVISH*; the woman is *RAVISHED*: the man is the *RAVISHER* (in old English, a *RAPTOR*, or *RAPTER*), and the action is *RAVISHMENT*. These latter terms, however, are not confined to a criminal signification: to *Ravish* in a general sense is metaphorically to seize or overpower the feelings with excess of pleasurable sensation;—to transport with delight;—to *ENRAPTURE*, or fill the mind with *RAPTURE*. A person under *RAPTUROUS*, or *RAVISHING*, excitement is said to be *ENRAPTURED*, of which *RAPT* (from an obsolete verb, *To RAP*) is a shortened epithet for the conveniency of the poets. *RAVISHINGLY* and *RAPTUROUSLY*, scarcely distinguishable in their meaning, may be written indifferently as adverbs. An habitual Enthusiast was formerly termed a *RAPTURIST*. See *ECSTASY*.

The Latin *rapio* was not only to seize, simply, but with swiftness, as a bird on the wing snatches its prey; and hence our words *RAPID*, *RAPIDLY*, and *RAPIDITY*, (or *RAPIDNESS*) which indicate extreme celerity of motion of whatever kind. The adjective *RAPACIOUS* (Latin *rapax*) is properly applied to those beasts and fowls which violently seize and devour the weaker living creatures. The Fox, who seeks his victims rather by stratagem than by strength, is an insidious but not a rapacious animal. Metaphorically,

those persons who seize the property of others, either by open robbery or irresistible private oppression, are said to be rapacious: the adverb is **RAPACIOUSLY**, and the action **RAPACITY**, or **RAPACIOUSNESS**.

The food of a rapacious animal is its **PREY**. It **PREYS** on living beings, on which the bird is said to **POUNCE**, or strike suddenly; and in search of which the beast is said to **PROWL**. Both these verbs are of French origin: *poing*, the human hand, originated the English **POUNCE**, the claw of an Eagle; and *proioler*, to prowl, (from *proie*, prey) is to be found in old French Dictionaries. **PROWLING** includes the idea of wandering in search of prey. The wolf is a **PROWLER**; the tiger lies in wait to spring upon his victim.

The Latin *præda* was not only prey, in its literal acceptation, but the spoils taken whether in open warfare, or by private robbery. The three adjectives **PREDAL**, **PREDACIOUS**, and **PREDATORY** are generally confounded, but may be thus distinguished: the first is general, characterising every thing belonging to prey, or to plunder, *predacious* designates the natural disposition of the agent, and *predatory* qualifies the action. To **DEPREDATE** (or to commit a **DEPREDACTION**) is to rob, or plunder, on an enlarged scale; and those that do so are **DEPREDATORS**. Such are the organised bands of robbers who inhabit the mountainous fastnesses of certain countries; making frequent inroads upon the more cultivated plains and carrying off the produce. Those are termed **BANDITTI**, or **BANDITS**, (from the Italian *bandito*, an outlaw) and are characterised as living upon **RAPINE**. Rapine was formerly written **RAVIN**, or **RAVEN**; and To **RAPINE** (as well as To **RAVIN**) was employed as a verb, meaning to seize by violence. **RAVAGE** rises above **DEPREDACTION**: it is wide-spreading Rapine. The **RAVAGER** spares nothing in his progress. He **RAVAGES** a country by laying it waste,—by swift and ferocious Devastation. It is hence that we speak, metaphorically, of the gradual *Depredations* of time; but of the **RAVAGES** of a fire or a tempest: from the latter nothing escapes for plunder.

PLUNDER, meaning the property unlawfully carried off, whether by private theft or open robbery, is a word of uncertain origin. The Swedish *plundra* is To **PLUNDER**, in our sense of to rob a person or place of what it contains, and also, in some of its usages, to empty generally: thus *plundra et stycke* (literally to plunder a gun) is to withdraw the charge, by means of the *plunderskruf*, or screw of the ramrod. Even in English where the word *plunder* is applicable solely either to Robber or to Theft, we always conceive the idea of a complete **RIFLING**, or emptying of the place, house, or person, by the **PLUNDERER**. To **RIFLE** is a frequentative of the Saxon verb *reafian*,—to rob continuously until nothing remains. To **RANSACK**, Swedish *ransaka*, is to search, diligently, every corner for plunder. To **SACK** a city, or give it up to **SACK**, is a

barbarous practice in war, by which, when taken by storm, it is abandoned, for a time, to the indiscriminate rage and pillage of the besieging and irritated soldiery. A house emptied of its contents, leaving merely the bare walls, is vulgarly said to be GUTTED.

BOOTY ought to be distinguished from PLUNDER, with which it is often confounded; the former being supposed to be legitimate, and the latter robbery. The Saxon *bot* (our Boot, formerly mentioned) denoted *compensation*; and the Booty taken in war was considered, not as a robbery, but as reparation for a previous injury. It is hence that the chief of a horde of banditti, who have not yet acquired the rank of legitimacy, by obtaining possession of the lands of a weaker tribe, is still a FREEBOOTER, or Bandit; his actions are FREEBOOTERY, or FREEBOOTERING; and his Booty is plunder.

The Latin *spolium* denoted the skin of an animal, which remained after its flesh had been devoured by a beast, or bird of prey. In a consequent sense, it signified, in war, whatever was left behind after the destruction, or flight, of an enemy: as the SPOILS of a camp, which became the property of the victors. To SPOIL, in this usage, is to strip or make bare, and the action is SPOLIATION. It is also to corrupt and render useless; or, intransitively, to become so, by whatever means. He who SPOILS is a SPOILER, or, more solemnly, a SPOLIATOR: Shakspeare writes SPOILS for SPOLIATIONS. To Spoil is general,—to deprive of whatever is valuable; but To DESPOIL refers by its preposition (*de*) to the something which is taken away: thus, to spoil a garden, in a general sense, is to render it worthless; while to despoil it of its fruit, is only to destroy its utility for a season. DESPOILER and DESPOLIATION are in the Dictionaries, but are scarcely wanted; for, as general terms, they would not differ from *Spoiler* and *Spoliation*.

PILLAGE, as already noticed, is another designation for plunder, but it is more accurately applied to the ravages of freebooters than to the spoils of war. Spoil and Pillage are, however, of kindred origin; both being referable to the Latin *pellis*, a skin. To PILLAGE is to carry off the spoil or spoils,—but not to spoil in the general acceptation of rendering worthless; and in so far the PILLAGER differs from the spoiler. To PILFER is a diminutive. PILFERING is petty stealing, or private plundering. The adverb PILFERINGLY is occasionally written, and also PILFERING as an adjective. On the other hand, riches acquired by private and petty means is termed PELF, which has always a contemptuous signification, as if gotten by practices that shun the light. It is the hidden wealth of the miser, and allied to the epithet PALTRY. To FILCH, meaning to steal in a petty degree, is from the same source; and differs from *to pilfer* in not being necessarily continuous. The FILCHER may

only abstract a single article, but he does so **FILCHINGLY**, or in a sneaking manner. Some of the words in this paragraph were formerly noticed, but they are here repeated for the sake of comparative illustration.

The adjective **RAVENOUS** expresses the voracious quality of feeding, which is the characteristic of the Raven. He gluts his Rapacity with the filthiest carrion, and is allured by the smell of putrid garbage. We describe the pangs of hunger at the approach of food as a state of **RAVENOUSNESS**; and we expect that the famished individual will devour his food **RAVENOUSLY**. **RAVINE**, for rapine; **To RAVIN**, or **To RAVEN**, meaning to devour greedily; **RAVENER**, for such a devourer; and **RAVENING**, for devouring, are to be found in old authors. **To RIVE**, with its numerous family connexions, will properly come under our notice in a subsequent part of our work.

CORVUS, the **RAVEN**, is one of the Southern Constellations. He is the **BIRD OF PHÆBUS**, and was placed in the heavens by Apollo, after being punished for neglecting an errand. Indeed he was always a tardy messenger. Noah found him so when he sent him from the ark: and the Scotch use the phrase "a Corbie Messenger" to denote one who never returns: their name **CORBIE**, given to the Raven, being from the French *Corbeau*. Various fables are recorded of this bird, by the ancient poets. Among others, he was employed to watch the conduct of **CORONIS**, who was beloved by Apollo. The nymph proved unfaithful, and was slain by the god; but he saved her child **ÆSCULAPIUS**, who was educated by **CHIRON** the Centaur, and became the god of physic. From henceforward, the Raven's feathers, which were before white, were changed into black, that he might mourn for ever for the death of *Coronis*.

Including the Raven, there are nine species of the genus *Corvus*, the Crow, which are natives of Britain:

The *corone* or **CARRION-CROW** resembles the Raven in its manners and its building on trees; but it is smaller, being only eighteen inches long and twenty ounces in weight. This is the species of Crows properly so called. They are remarkably fond of their young; and are said to pair for life, the survivor living in irreproachable widowhood. In old English this is the **GORE-CROW**, and provincially the *common* or **MIDDEN-CROW**.

The **ROOK** (*frugilegus*) is rather larger but scarcely distinguishable from the common crow. His food however is different, not being carrion, but grubs and grain. This species is gregarious, nestling in woods in numerous flocks termed **ROOKERIES**. They build on trees, and the noise of their constant

CAWING, when forming their nests, is proverbial. The Rookworm has been already noticed.

The ROYSTON CROW, or HOODED CROW (*cornix*), differs in colour from the three species above mentioned, which are wholly black, whereas this has only the head, wings, and tail of that colour, the back and breast covered as it were with a grey mantle, on which account it is, in some counties, called the GREY CROW. It is rather larger than the Rook, being about twenty-two inches long and as many ounces in weight. It is gregarious, builds on trees, and feeds on birds, insects, and seeds. This is the only Crow of the Highlands.

The JACKDAW (*monedula*), the Saxon and Scotch KAE, builds sometimes on trees, but more generally in old towers and ruined edifices, where they congregate in flocks. The DAW of this country is thirteen inches long and weighs about nine ounces. The back of the head, the breast, and the belly, are ash-coloured, and the rest of the body black; but there are many varieties. Its voice, which is extremely copious, consists of a series of harsh sounds between screaming and chattering. It is easily tamed, but is troublesome and thievish: it is the latter disposition which has given rise to the fable of the "Daw and borrowed feathers."

The JAY (*glandarius*) is about the same length as the Jackdaw, but weighs only six ounces. It is a beautiful bird of many variegated colours. It nestles in woods, choosing the tallest oaks, and remote from human habitations. In his wild state (and he is not easily tamed) he has the faculty of imitating the voices of other birds, especially if they are harsh and disagreeable like his own.

The MAGPIE (*pica*), the Scotch PYOT, is a very common British bird, nestling on trees, and well known on account of its PIED or variegated black and white colours, though there are varieties with wholly white plumage. Its length is eighteen inches and weight nine ounces. Like the Crow, it lives indifferently on animal or on vegetable food. It is easily tamed, becoming extremely familiar, addicted to theft, and otherwise mischievous, and imitates with facility the human voice. It has been accounted a bird of evil omen in all ages and countries; and was a favourite of Bacchus, because people were permitted to be loquacious during the festivals of that divinity.

The CORNISH CHOUGH (*graculus*) is sixteen inches long and weighs thirteen ounces. It builds chiefly in the crevices of rocks, and feeds on berries and insects. Its plumage is black with sparkling tints of blue, green, and purple. This bird is easily tamed, but continues restless and turbulent, and is, besides, a common thief. In many parts of England the name of CHOUGH is given to the JACKDAW; and hence the propriety of the cognomen, *Cornish*, given to the

graculus, as being chiefly found on the rocky coasts of Cornwall. Shakspeare more than once alludes to the thievish disposition of the *Chough*, by which he probably meant the more tameable Jackdaw.

The last of the nine species of British Crows is the *caryocatactes*, or NUTCRACKER. It is brown, spotted with triangular white spots; wings black and tail tipped with white, but is rarely seen in this country. This bird is not to be confounded with the *Sitta Europæa*, the NUTHATCH or WOODCRACKER. Both break nuts with their bills; but, beside other distinctions, the latter is scarcely six inches long and not more than an ounce in weight, whereas the Nutcracker is the size of a Magpie. From the noise which it makes in pecking with its bill on dead boughs, or old palings, the Nuthatch is, in some counties, called the JAR-BIRD. Another very rare bird, much akin to the Crows, but included in a different genus, is the *ROLLER*, *CORACIAS garula*. It is twelve or thirteen inches long, weighing seven ounces; and presents a beautiful assemblage of blue, green, and white colours.

Formerly, Crows of every species were considered as sinisterous; but, besides, every unexpected sound, such as the howling of a dog, or the crowing of a cock at unseasonable hours, was accounted ominous of evil. Shakspeare's *aboding* NIGHT-CROW, or NIGHT-RAVEN, was the BITTERN or (as it is called in some districts) the BOTTLE-BUMP. The *Nachtrabe*, or *Night-raven* of the Germans, is also a HERON, the *ARDEA nicticorax*; but that elegant species is not an inhabitant of this country, and our bard certainly alludes to a well-known bird.

Crows and Rooks are very annoying to the farmer; especially by eating up the seed of his new-sown land. To prevent this he uses different means, and particularly CROWMILLS and SCARECROWS; by the former they are caught, and by the latter frightened away. Scarecrows are usually made by affixing the skin and feathers of a crow upon a pole, stuck in the corner of a cornfield; or by dressing up a rude effigies of a man by means of rags, which SCARES, that is, terrifies and turns aside the depredators: hence we say of an ill-looking ragged fellow, that he looks like a scarecrow. Sometimes machines moved with sails, by the wind, like windmills, are planted on posts to make a noise, on the principle of a watchman's rattle, and termed CROWMILLS. A boy, or man, employed to scare crows from new-sown land, is a CROW-KEEPER. In former times, in place of a gun, he carried a bow, as noticed by Shakspeare, who applies the term, not only to the boy, but to a scarecrow so armed.

The SEA-CROW, or MIRE-CROW, is a species of GULL (*LARUS ridibundus*),

otherwise called the PEWIT-GULL, or BLACK-CAP. Like all the other Gulls, it is a web-footed bird, inhabiting the sea-shores and adjacent marshes, and feeding on fish or worms. This species is fifteen inches long and weighs ten ounces. The head, throat, and tips of the wings are black; the back and wings are ash-coloured and the rest white. Its note is a hoarse laugh, and, therefore, it is sometimes called the LAUGHING-CROW, or LAUGHING-GULL.

The common GULL, MEW, SEA-MEW, or SEA-MALL (*Larus canus*) has a yellow bill, a grey back, and the rest white. Its length is seventeen inches and weight twelve ounces. It breeds in the hollows of cliffs near the sea. The WINTER-MEW, WINTER-GULL, or CODDY-MODDY, which inhabits more interior situations, is understood to be a variety of the common Gull.

The HERRING GULL (*Larus fuscus*) is white with a brown back: it is twenty-three inches long, and feeds chiefly on herrings, as its name imports.

The Great BLACK-BACKED GULL (*marinus*) is twenty-nine inches long; and the *nævius* half a foot shorter, (which some suppose to be the female of the *marinus*) both inhabit our shores. The latter, which is about two feet long, is called in Cornwall the WAGEL. The Welsh *gwylaw*, or *wylaw*, (Scotch GOUL) is to wail; *gwyllan*, the wailer, is the seamew; and the mournful cry of some of the species is sometimes attributed, by superstition, to proceed from the ghost of a person drowned at sea. The SILVERY GULL (*argentatus*) of some authors is supposed by others to be only a variety of the *marinus*.

The *tridactylus* which (as its specific name signifies) has only three toes, the hind one being wanting, is the English TARROCK. It is whitish with a hoary back, is about seventeen inches long, and weighs seven ounces. Another kind of Gull, which has by some been considered as a variety, and by others as a different species (*rissa*), is fourteen inches long, inhabiting the same cliffs of Wales and Scotland, and in the latter place called the KITTIWAKE. When old, this bird assumes the colours of the common Gull.

The SKUA, BROWN GULL, or CORNISH GANNET (*cataractes*) is the most powerful of all the tribe. It is two feet long, and exceedingly voracious. It feeds on fish and the smaller water birds: even those of its own tribe are pursued by this tyrant, until they are forced to disgorge their prey which it devours.

The *parasiticus*, or ARCTIC GULL, and the *crepidus*, or BLACK-TOED GULL, the former twenty-one inches in length, and the latter sixteen, are occasionally, though seldom, seen on our coasts.

The Crow is associated with the English names of various plants. A "kind of CAMPION" (we know not which) is called in the Dictionaries CROW-FLOWER; and CROW-GARLIC has already been noticed in this work: we now pass to others.

CROWFOOT is the English generic name of a tribe of plants which botanists include under the genus *RANUNCULUS*. Several of the species are appropriately named on account of the crowfoot-like division of the leaves, but others are joined to the collection from different apparent similitudes among themselves, which constitute a generic characteristic.

Besides a multitude of exotic, there are fifteen known British species of *Ranunculus*; all of which are herbaceous, and all, except two, have yellow flowers. Their common names are: *RANUNCULUS flammula*, Lesser SPEARWORT; *lingua*, Great SPEARWORT; *gramineus*, GRASSY-CROWFOOT; *ficaria*, PILEWORT, or Lesser CELANDINE; *auricomus*, WOOD-CROWFOOT, or GOLDLOCKS; *sceleratus*, Round-leaved WATER-CROWFOOT; *alpestris*, Alpine WHITE-CROWFOOT; *bulbosus*, BULBOUS-CROWFOOT, or BUTTERCUPS; *hirsutus*, HAIRY-CROWFOOT; *repens*, CREEPING-CROWFOOT; *acris*, Upright MEADOW-CROWFOOT; *arvensis*, CORN-CROWFOOT; *parviflorus*, SMALL-FLOWERED-CROWFOOT; *hederaceous*, IVY-LEAVED-CROWFOOT; and *aquaticus*, FLOATING-WHITE-CROWFOOT.

Many of the foreign, as well as a few of the British, species of *Ranunculus* are cultivated by the gardeners; producing half-double and full-double flowers, of varied size and colour, to which a list of names has been appropriated that would fill many of our pages. Of these the double flowering *acris* is well known by the name of BACHELOR'S-BUTTONS. The GLOBE-RANUNCULUS is a foreign species of HELLEBORE, *HELLEBORUS ranunculinus*. This plant has been assigned by some Botanists to the kindred genus *TROLLIUS*, of which we have one native species, the *Europæus*, GLOBE-FLOWER, or CABBAGE-DAISY; called in Scotland LUCKEN-GOWAN.

Although the juice of the plants of the genus *Ranunculus* is, in almost all cases, extremely acrid and disagreeable, it is surprising how few of them have ever had a place in the *Materia Medica*. The *sceleratus* appears in some of the foreign Pharmacopœias; and the *ficaria* has its name, PILEWORT, because it was once believed to cure the PILES: those troublesome tumours, originating about the anus, divided into the BLIND and the BLEEDING, both of which kinds are scientifically termed HEMORRHOIDS, and, in old English, EMERIODS. The perennial fibrous root of the Pilewort has many fleshy pear-shaped annual knobs, which probably suggested the idea that they might be useful in the cure of the *Piles* which they resemble; for not a few of our vegetable medicaments were originally chosen from equally fanciful associations.

MUSK-CROWFOOT is the *Adoxa moschatellina*, a small perennial plant, growing in woods, and having flowers that smell like Musk. It is also called BULBOUS-FUMITORY, or Tuberous MOSCHATEL. RIVER-CONFERRA (*CONFERRA rivularis*), which consists of smooth unbranched threads as fine as hairs, green and

waving with the stream, is termed CROWSILK. Milton's "*tufted CROW-TOES*" (according to Skinner) were the flowers of the HYACINTH, or HAREBELLS.

The *EMPETRUM nigrum*, a dioecious shrub, growing plentifully on mountainous heaths in this country, is called BLACK-BERRIED HEATH; and the fruit are CROW-BERRIES, or CRAKE-BERRIES. The only other species of *Empetrum*, the *album*, is a continental shrub with white transparent berries, similar to those of the Misseltoe.

The CRAKE, associated in the preceding paragraph with the Crow, is the LAND-RAIL, *RALLUS crex*, also called the CORN-CRAKE, DAKER-HEN, &c. It is a migratory bird, of a reddish-brown colour, about nine or ten inches long, and has its name of Crake (CREAK) from its CREAKING note, which resembles the grating sound of a hard body rubbing against the teeth of a comb; an imitation which is used for its decoy. It is a similar, but stronger, sound, and produced on the same principle, that is emitted by the CROWMILL before-mentioned. The WATER-RAIL (*RALLUS aquaticus*) is twelve inches long, but does not weigh above four ounces. It nestles and hides itself among sedges and rushes, and continues with us throughout the year. The *porzana*, or SPOTTED WATER-HEN, nine inches long and weighing four and a half ounces, also hides itself among bushes, on the borders of streams, so as to be seldom seen; but when caught it is much esteemed by epicures. There are numerous other species of RAILS, but they are all natives of foreign countries. [See the verb **TO RAIL**.]

In naval architecture the name of CROWFOOT is given to a complication of small cords, spreading out from a block, for the support of an awning or other purposes; Chaucer dignifies the wrinkles that radiate from the eye of age by the names of CROW'S-FEET; a kind of forceps, used by surgeons for extracting bullets, &c. from wounds, is termed a CROW'S-BILL; and, in Mechanics, an iron bar, pointed at one end, to be used as a lever, is a CROW-BAR, or simply a Crow. The sound which we call a Crow, though written with the same letters, is not the voice of any species of that bird: CROWING is the triumphant, lengthened cry of the common Cock. We shall probably find, however, that CRY, SCREECH, CROW, CROAK, &c. were originally cognate variations of the same word, though now used with distinct acceptations.

In the Linnæan system of arrangement, four genera,—the VULTURES, the EAGLES AND FALCONS, the OWLS, and the BUTCHER-BIRDS,—are included in one Order, named *ACCIPITRES* (Latin *ad*, and *capio*, to seize), because of their hooked bills and strong, arched claws. This Order is otherwise called RAPA-

CIOUS, or BIRDS OF PREY. Having already noticed the two latter genera, we shall now say something of the two former.

The name of the VULTURE is familiar to the English ear, though it is yet a matter of doubt whether or not any one of the species has ever been seen in Britain, except in a state of captivity. The genus VULTUR comprehends some of the largest fowls that fly; all agreeing in their preference of carrion to living flesh, hastening in flocks to feast on putrid carcasses which they smell from afar. All the species have the head and neck naked, or nearly so; and in this, as well as by their filthy feeding, they are markedly distinguished from the Eagles. The adjective expressing what belongs to a Vulture is VULTURINE.

The CONDOR, (VULTUR *gryphus*,) a native of South America, frequenting high mountains, is the largest of the tribe; measuring often above three feet and a half in length, and nine to ten feet in breadth, between the tips of the wings. Its colour is generally a RAVEN-GREY, that is, a bluish-black colour, similar to that of the Raven. If the writer of the "Arabian Nights" had any model in fabricating his enormous bird the Roc, it must have been the Condor.

The KING-VULTURE, or KING of the VULTURES (VULTUR *papa*) inhabits the West Indies, and is the size of a turkey. The *aura*, or CARRION VULTURE, about the same size, is found both in North and South America. This species is gregarious, building on trees like Rooks, and have been tamed. The *percnopterus*, or EGYPTIAN VULTURE, about two and a half feet long, is common about the Pyramids; and, like the Ibis, is highly esteemed on account of its destroying reptiles. It is said that a pair of these birds were seen in England in the year 1826. There are several other species of Vultures, all inhabitants of warm climates. A long-legged fowl, about three feet high, found in the interior of the Cape of Good Hope, has been accounted as an intermediate genus between the Vultures and the Falcons: it is called the SECRETARY, or the SNAKE-EATER.

In classic story the three HARPIES were winged monsters, the daughters of Neptune and Terra. They had each the face of a woman, feet and hands terminating in sharp claws, with the body and wings of a Vulture. They attacked the viands of the public feasts, spoiling by their filth what they were unable to devour. PROMETHEUS, who stole fire from heaven to animate his man of clay, was, for this and some other faults, chained by Jupiter to a rock on Mount Caucasus, with a Vulture devouring his continually growing liver until he was delivered by Hercules. Vultures were sacrificed to Mars on account of their voracity in feeding upon the slain.

The VULTURE appears in the heavens, holding in his talons the bright star LYRA, which has now given its name to the constellation. In past ages this group of stars was called the Vulture. It was also termed the TORTOISE, the figure of that animal filling the place of the principal star. The LYRE (Latin and Greek *lyra*) was a stringed musical instrument, and is classically connected, if not identical, with the Tortoise. The first lyre is fabled to have been the shell of a Tortoise, found by Mercury on the border of the Nile; and in which the sinews of the reptile had been dried by the sun, and stretched into sounding strings. It was a species of harp, changing in its form, and in the number of its strings, as the art of music advanced towards perfection. It is in allusion to this imaginary origin, that the poets still sing of the "Sounding Shell;" and the Swedish *skal*, a shell, (which also denotes a *sound*) gave the name of SKALDS to the poets of Scandinavia.

The genus *FALCO*, which includes the Eagles and the Falcons or Hawks, is characterized as having a hooked bill, furnished with a waxy skin, at the base, called the CERE (Latin *cera*, wax) in which the nostrils are placed; claws large, much hooked, and very sharp; the tongue bifid at the end; and the female, in general, larger and stronger than the male. The species are extremely numerous, more than a hundred and forty being found in Europe. About twenty of these are British, of which three are called Eagles.

The Common EAGLE (*FALCO fulvus*) is usually of a brown colour, with the hinder part of the head yellow. It was formerly distinguished from the GOLDEN EAGLE (*chrysaëtos*); but is now considered as the same species. It measures from two and a half to more than three feet in length, being often seven feet broad between the tips of the wings, and weighs from nine to twelve pounds. It is rare in England, but common in Scotland and Wales, where it breeds in cliffs, and sometimes, though seldom, on trees. This is the RINGTAIL EAGLE of some Ornithologists, and the BLACK EAGLE of others; according to the changes of age, or the accidental variation of its plumage.

The SEA-EAGLE or OSPREY (*FALCO albicilla*), the ERNE (Saxon *earn*, an eagle) or FAWN-KILLER of Scotland, is often more than three feet long. It builds on rocks or on trees, on the sea-coasts, or the banks of rivers; feeding on fish and sea birds, and, at times, on lambs, kids, or fawns. It is the same as the *ossifragus* of Linnæus, of which it is said that "in some countries it feeds on tortoises, carrying them up in the air, and letting them fall on a rock to break their shell, and hence the name of BONE-BREAKER." This is probably a fable derived from that of the Celestial Vulture formerly described.

The FISHING-EAGLE, FISHING-HAWK, or BALD-BUZZARD (*FALCO haliaëtus*)

feeds wholly on fish, and nestles among reeds. Some writers call it the OSPREY. It is not nearly so large as the Sea-eagle, being scarcely two feet in length. It is usually white with a brown back ; but is not very common in this country.

The *Common Eagle* under its more splendid designations of the GOLDEN EAGLE, ROYAL EAGLE, &c. is that which was almost revered by the ancients for his noble carriage and alleged magnanimity. His lofty and rapid flight, undaunted courage, and unconquerable strength fitted him for being the messenger of Jupiter, whose thunderbolts he carried in his talons. The God, it is said, owed the Bird besides a debt of gratitude ; for having supplied him with nectar while he lay concealed, at Crete, from the pursuit of his father, Saturn.

Eagles are proverbially long-lived, and, independent of fable, one has been known to have actually existed above a hundred years in captivity. *HEBE*, the daughter of Juno and the goddess of youth, is always painted with her accompanying Eagle ; for that this *King of Birds* had the power when old of again becoming young was the general belief of all antiquity. We know not how far Mr. Sternhold was authorized by the original Hebrew, but in his version of Psalm ciii. v. 5, he states that "the Eagle reneweth her age by casting her bill."

AQUILA (the Latin name of the Eagle) is one of the Northern Constellations, and usually conjoined with that of ANTINOUS. The Eagle in the figure is represented with extended wings, as if flying, with her beak pointed towards the rising sun : in consonance with the tale that the mother Eagle (sometimes written EAGLESS) urges the first flight of her EAGLETS, with their eyes directed towards that luminary ; disowning every one which cannot endure his rays, as unworthy of her future care. Hence come the epithets EAGLE-EYED and EAGLE-SIGHTED, expressing acuteness of vision real or metaphorical. The celestial Eagle is said to be that which carried Ganymedes to Olympus on his back, when he succeeded *HEBE* as the cupbearer of the gods.

The Eagle being the monarch of the air, as the lion is of the forest, is, like the latter, a symbol of power and royalty. The Roman cohorts instead of a banner carried each the figure of an Eagle, sculptured in gold or silver, on the point of a spear. It was SPREAD, or, as the Heralds term it, DISPLAYED ; that is, with its wings elevated and its legs extended. The arms of Russia, Poland, and Germany are SPREAD-EAGLES : that of the latter having two heads, emblematical of the Eastern and Western Empires. The ensign of the ancient Persians was a Golden Eagle on a white flag.

The nest of the Eagle, in which she breeds, is called her EYRY, sometimes

written AIRY, or AERY, because supposed to be from the lofty, or *aerial* situation in which it is built; and the same name has in consequence been given to the nests of certain other birds, (especially those of the Falcon tribe) which choose the ledges of rocks or the summits of trees. The rapidity of an Eagle's flight has been designated by EAGLE-SPEED, and has given us the epithet EAGLE-WINGED. What pertains to the bird generally may be termed AQUILINE; but this adjective is scarcely ever used except in the phrase "an Aquiline nose," which denotes one that is curved like the beak of an Eagle.

The EAGLE-STONE (which Mineralogists call *ÆTITES*, from the Greek *ætos*, an eagle) is an incrustated stone, the nucleus of which, being of a different texture, has, by drying, become detached from the surrounding crust so as to rattle loosely in the hollow. It is this kernel, generally roundish and often found in pebbles, which is properly denominated the Eagle-stone; from the ancient belief that the Eagle found it necessary to have one in her nest before she could lay her EGGS. The superstition had probably arisen from the practice of the HENWIFE (the woman who has the charge of the poultry), who, whenever she robs the common HEN of her eggs, always leaves one which is called a NESTEGG, lest the fowl should either forsake her nest, or cease to lay. Some greedy housewives cheat the hen by substituting a pebble for the nestegg; a trick which often answers the purpose. Eagle-stones were formerly *medical* in preventing abortion, and *magical* in discovering thieves.

In Botany, EAGLE-WOOD and the genus *AQUILEGIA* have been already noticed.

Next to the Eagles the most noble and courageous of all the Falcon tribe is the GERFALCON, or JERFALCON, *FALCO gyrfalco*, which we formerly mentioned when speaking of the Herons. The female is about twenty-two inches long; but the male, called the JERKIN, is some inches shorter. This is also called the ICELAND FALCON, *FALCO Icelandica*, because it breeds on rocks in that country.

The common, or PEREGRINE FALCON, (*communis*, *peregrinus*, &c.) breeds on the rocks of the Highlands of Scotland. The female, which alone is called the FALCON, grows to the length of eighteen inches; but the male, called the TERCEL, is seldom more than fourteen or fifteen. This celebrated species varies much in colour, but is always distinguishable by its having a triangular black spot on the neck. When full grown it is the GREY FALCON. The name of TERCEL is given to the male of every species of Falcon, or Hawk,

when he has no other individual designation. The SACER, or SAKER, of the Falconer, (*FALCO sacer*) with its male the SAKERET, is supposed to have been merely a variety of the *communis*.

The LANNER, *FALCO lanarius*, is rather less than the common Falcon and said to breed in Ireland, but is seldom seen in Britain. The male is the LANNERET. The name, like that of the genus *LANIUS*, has been referred to the Latin *lanio*, to tear; though her ancient designation of the LEONARD-HAWK would suggest a different derivation.

The HOBBY, or TREE-FALCON, (*FALCO subbuteo*) scarcely twelve inches long and less than half a pound in weight, is only a summer resident in England.

The MERLIN (*æsalon*) continues throughout the year in the warmer parts of this country. The female is twelve or thirteen inches long, and the male about ten: the latter has been called the JACK-MERLIN.

The KESTRIL, *tinnunculus*. The male of this species is fourteen inches in length, and weighs between seven and eight ounces; but the female is some inches longer, and weighs eleven ounces. This bird is common in England, where it is seen balancing itself in the air, and suddenly darting down upon its prey, which are mice and small reptiles, or unfledged birds. It is provincially called the WIND-HOVER, because hovering long above one place, however violent the wind. It has also been termed the STANNEL, which has been interpreted the *Stand-gale*.

The GOS-HAWK, *FALCO palumbarius*, is about twenty-two inches long, and is plentiful in Scotland, in sequestered situations, where it builds on trees, and sometimes on sea-cliffs. It is a great enemy to partridges and quails.

The SPARROW-HAWK, *FALCO nisus*, is also a very common species, and the terror of the farm-yard. The male, called a MUSKET, is about twelve inches long; and the female is fifteen, but is nearly double his weight. They build in copses, and are almost continually on the wing.

The KITE, *FALCO milvus*, is well known throughout Britain, but is less common than formerly. In Scotland it is called the GLED. The male (the RED-GLED of Scotland) is two feet long, and weighs about two pounds and a half; while the female (the GREY-GLED of the same country) is from four to six inches longer, and as many ounces more in weight. The tail of the Kite is forked, which distinguishes the species from every other British bird of prey. They build in the forks of trees, and are very destructive to poultry. The Kite appears to spend a great portion of its life in the air, and seemingly without effort: hanging apparently motionless for hours together. The PAPER-KITES, or PAPER-DRAGONS, of children, are named from their so hanging in the air.

The BUZZARD (*buteo*) is eighteen inches long and weighs two pounds. It

breeds in woods, usually in old crows' nests, and feeds on small birds, mice, and insects. It varies much in its appearance. Some call it the PUTTOCK, a name which has also been given to the KITE.

The HONEY-BUZZARD (*apivorus*) is twenty-three inches long and weighs thirty ounces. It is supposed to feed much upon the larvæ of wasps and other bees, but is not so common in this country as the other Buzzards.

The MOOR-BUZZARD (*ærugineus*) is twenty-one inches long, and weighs twenty ounces: the female is two or three inches longer. It frequents marshes; nestling in tufts of grass or rushes, and feeding on frogs, lizards, and carrion. It is the DUCK-HAWK, and the HARPY of different counties; and is supposed, by some Ornithologists, to be identical with *FALCO rufus*, to which they have given the names of the HARPY-FALCON and the MARSH-HARRIER.

The HEN-HARRIER (*FALCO cyaneus*) lives on mice and reptiles; and, as its name implies, sometimes on the robbery of the hen-roost: the verb TO HARRY (Saxon *hergian*) signifying to strip, or plunder. The male is about eighteen inches long, and twelve ounces in weight; and the female is two inches longer, and four ounces heavier. The latter was long accounted a different species (*pygargus*) and was usually called the RINGTAIL. An ash-coloured Falcon, about the same size, has by some been considered as a variety, and by others as a different species—the *cinerarius*, or ash-coloured HARRIER; and hence the HARRIERS, by the addition of the Moor-buzzard, above mentioned, have been enumerated as a division of the genus *FALCO*.

For conjectures on the etymology of the names EAGLE and AQUILA, we must refer to our remarks on EAGER and ACUTE; but the words FALCON and HAWK present less of embarrassment; for both appear to have come from the same natural origin, seeing that both have the same consequent allusion to the shape of the bill.

The Latin *falx* was a SICKLE, or REAPING-HOOK,—an instrument of iron or steel, with a wooden handle; which was not only sharp, but was crooked in the edge like a bow. It is this shape that is compared to a falcon's beak; and that of the HAWK (or HOOK) is merely a translation, into a Gothic dialect, of the same idea. The Latin *falcare* was to cut; but to do so, it is not only necessary that a sharp edge shall be presented,—that edge must also, when pressed forward, be drawn aslant, as is done with a saw: a motion which is facilitated by the curved form of the cutting instrument. Hence originated the FALCATE, FALCATED, or FALCIFORM (that is *crescent*) shape of various cutting implements, both of peace and of war: of the SICKLE for reaping corn, and the SITHE, or SCYTHE, for mowing grass; of the FALCHION, or short

concave sword of the Christian knights, and the convex-edged form of the Turkish SCIMITER. FALCATION stands in some Dictionaries for the action of mowing with a Scythe, and in others for the state of crookedness; but in either application it is obsolete. DEFALCATION (Latin *defalcare*, to cut off) expresses, in money accounts, a falling off, or decrease of what was expected: it is also the amount so cut off, or DEFALCATED. We may here observe that Falchion was formerly FAULCHION, as Falcon, Falconry, and Falconer were written FAULCON, FAULCONRY, and FAULCONER: agreeably to the old French through which the words came to the English. In more early orthographies, the *l* was omitted, the words being written FAUCHION, FAUCON, FAUCONRY, and FAUCONER.

It is often difficult to express in words what is obvious to the eye. The lexicographer is not always aware, for example, when he says that the Hawk has a HOOKED bill, that before he can give a clear definition of a Hook, he must refer to something, in nature or art, which his readers have seen,—perhaps to that very Bill, or to a shepherd's crook. In the common language of explanation, a Hook is the end of some hard material (such as metal or wood,) which is so bent as to catch hold and retain another substance, either of a softer consistence, so as to be penetrated by the sharp point of the Hook, or that protrudes a ledge or a loophole to which it may be linked and held in its grasp. Hence the various kinds, such as FISHHOOKS, FLESHHOOKS, POTHOOKS, TENTERHOOKS, &c. which will again fall under our notice.

HOOKY is full of Hooks, or the state of HOOKEDNESS. To UNHOOK is to free from a Hook. The shepherd's CROOK (at the end of his staff) differs from a Hook, which is usually associated with the idea of a sharp point that might penetrate the flesh of the sheep, whereas the crook merely catches the animal by surrounding its leg; and hence the proverb "to gain an object by *Hook* or by *Crook*," meaning to accomplish it at all events whether by *fair* means or *foul*. HOOKED, the participle of To Hook, may either mean caught, or bent into the shape of a Hook. HOOKNOSED differs little, if any, from HAWKNOSED; but when we speak of an AQUILINE nose, we think more of the general curvature from the root to the point, or TIP, than to the hooked shape of the tip itself.

A Crowbill, not being a cutting instrument, is straight like that of the crow; but the HANDBILL, used for pruning trees, and the HEDGEBILL (both of which have wooden handles) have their cutting parts shaped like the Bill of the hawk. The TOMAHAWK, or battle-axe of the North-American Indians, is denominated from its shape; and the prefix *toma* is probably from the Greek *temno*, to cut. The SCALPING-KNIFE, by which they SCALPED the dead.

bodies of their enemies, was a separate instrument: the names are European, not Indian. The barbarous custom of SCALPING was not peculiar to those tribes, but was at one time practised by the Gauls and other northern nations; and even by the Romans, who counted the number of SCALPS as so many trophies of victory. The SCALPEL, or knife used in anatomical dissections and surgical operations, though there is a similarity in the name, has no necessary connexion with the scalp: it is the Latin *scalpellum*, from *scalpo*, to cut, or carve.

The Botanical genus *HIERACIUM*, HAWKWEED, which we have elsewhere noticed, received its name (Greek *hierax*, a hawk) from the fanciful tale that hawks sharpened their sight by anointing their eyes with the juice of one or other of the plants so named: HAWKEYED being expressive of a penetrating sight. The genus was formerly much more extensive than now, many of the Hawkweeds being removed to kindred genera. We shall here enumerate the principal British species that have not been already mentioned: they are, the *HIERACIUM alpinum*, or MOUNTAIN-HAWKWEED; the *auricula*, Narrow-leaved HAWKWEED, or Orange MOUSE-EAR, of which there is a larger species, the *aurantianum*; the *murorum*, WALL-HAWKWEED, or GOLDEN-LUNGWORT; *paludosum*, MARSH-HAWKWEED; *subaudum* and *umbellatum*, the broad and the narrow-leaved, SHRUBBY-HAWKWEED,—the latter of which is made use of in Sweden to dye yarn of a yellow colour. There is also the *sylvaticum* or WOOD-HAWKWEED, with six or seven less common species of *HIERACIUM*. *CREPIS fætida* is stinking HAWKWEED, or, as it is now called, HAWK'S-BEARD, and three other species of *CREPIS*, formerly Hawkweeds, are now Hawk's-beards. The spotted, smooth, and long-rooted HAWKWEEDS are now the *HYPOCHÆRIS macula*, *glabra*, and *radicata*, formerly mentioned; and other Hawkweeds (particularly the *taraxaci* or yellow DEVIL'S-BIT) have, after various migrations, found refuge in the genus *APARGIA*, or HAWKBIT. Several of the Hawkweeds are cultivated for ornament by the gardeners; but we have not seen that either of them has been ever used in medicine.

During several centuries, immediately previous to the invention and general use of Fire-arms, different species of the genus *Falco* were kept for the sport of catching WILD-FOWL; and the practice, as well as the art of taming and training them for that purpose, was termed FALCONRY, or HAWKING. Like Hunting, it formed an amusement to nobles and to kings, who kept their collections of Hawks (as they still do their packs of Hounds) with FALCONERS to watch over their rearing, feeding, and discipline. To follow the sport, on foot or on horseback, was To HAWK, but the Falconer was never called a

Hawker, for, in fact, the art being imported from France, about the seventh century, brought its terms along with it, and the French *Hawks* were called *Faucons*. Since James the First, no British monarch has kept an establishment for hawks; but the sinecure office of GRAND FALCONER still continues to be hereditary.

Most of the species of the Falcon tribe are capable of being trained to the chase of wild-fowl, technically termed 'flying at the PLUME;' and some of them have been taught 'to fly at the FUR:' that is, at Hares and other wild quadrupeds. The common Eagle is said to be tamed in Russia and Tartary, and to be employed in taking antelopes, foxes, and even wolves. The birds used in English Falconry were, the GOSHAWK, the SPARROW-HAWK, the GERFALCON, the MERLIN,—the FALCON (pre-eminently so called), the SAKER, the LANNER, and the HOBBY. The first four were for the FIST, or hand, to which they returned when called; and the others, soaring aloft, required the LURE to bring them back. The Goshawk and her Tercel, and the Sparrow-hawk with her Musket, are SHORT-WINGED, (their wings when closed not reaching to the end of the tail) and were, therefore, more especially termed *Hawks*, to distinguish them from the *Falcons*, or LONG-WINGED species: in common language, however, the words *Hawk* and *Falcon* were synonymous.

The common Falcon (that from which the art acquired its name) had different designations according to the variety, or to its age and breeding. When about a year old, it is the RED-FALCON or RED-TERCEL; and, when full-feathered and completely bred, the female is the FALCON-GENTIL. Her flight is accounted the most rapid of all birds; so much so that even respectable authors have ascribed to it a velocity which exceeds the measure of our credulity. She pounces on her prey (Pheasants or Hares) as if darting from the clouds. The Tercel was usually employed against magpies and other small birds.

The Gerfalcon was considered as the most valuable of the tribe, being difficult to tame, and possessed only by great lords. She, as well as the Jerkin, chiefly delighted in WATER-BIRDS, and were termed HERONERS. A HERON was let loose from the HERONRY, where it was bred for the purpose, and, (like the stag of modern HUNTS,) when caught, was preserved from destruction, for a future renewal of the sport. The Gerfalcon, says Latham, "will fly at Swan, Goose, Heron, or Crane; and will take a Duck out of the water when only the bill appears." A WILD-GOOSE-CHASE would seem to have been one of difficulty, seeing that the phrase is used proverbially to denote an unsuccessful pursuit.

The Lanner, though she is *long-winged*, does not love to mount high; but

there is so little risk of OVERFLYING her, that she will take six or seven flights in a morning; and she was, therefore, called the SCHOLARS-HAWK, being that on which he could safely make his experiments. Much sport was formerly found by setting the Saker to attack the Kite.

The Goshawk and Sparrow-hawk were used in low flights, such as for partridges, quails and moor-fowl; and the Merlin, though capable of soaring, seldom attempted any bird larger than a partridge.

The Hobby was particularly used for DARING (that is, frightening) larks so as they might be easily caught. To this sport, the Hobby was sufficiently inclined, such small birds being its natural prey. When the lark was observed fluttering near the ground, the Hobby (which was held on the hand) was unhooded and immediately spread its wings, at the sight of which the lark endeavoured to hide herself by lying close to the earth, while the Falconer rode round in a spiral, (keeping the threatening bird still in view) until he was near enough to cover the victim with his DARING-NET. This net was fixed to a long pole and shaped something like a PURSE-NET; only, instead of its mouth being drawn together with a string in the purse fashion, it was kept open with a hoop: like the BAT-NETS which boys use to put over the nests of Bats, to catch them as they issue from their holes in the twilight. Another mode of *Daring* larks was to stupify them by throwing upon them the reflection of the sun's rays by means of a mirror called, therefore, a DARING-GLASS. A third method of *Daring*, not only larks but partridges and other birds, was by carrying torches in the night, and at the same time incessantly ringing a large bell, by the sound of which the birds were awakened, but so dazzled with the light, that they easily allowed themselves to be covered with a net. This practice was called LOW-BELLING; the old English and modern Scotch LOWE signifying a flame. A modern improvement upon *Low-belling*, more suited to POACHERS, because making less noise, has been to carry the torch but to omit the bell, and, in place of the latter, to awaken the birds by beating the bushes. This is the BAT-FOWLING formerly mentioned, and he who practises it is a BAT-FOWLER: not from any association with BATS except that it is done in the night.

When speaking of FIRE-ARMS, we noticed that the early names of those instruments of destruction were generally given from the frightful objects of nature or imagination: such as Dragons vomiting flames. We mentioned MUSKETS as being derived from the French, but we did not then advert to the association of the name with that of the *Musket*, or male of the Sparrow-hawk: the allusion was to the rapidity with which it overtook its prey. FALCONS, FALCONETS, SAKERS, and SAKERETS were the names of other

pieces of artillery, derived from a similar source. All such designations (except the *Musket*) are now laid aside; and the several pieces are denominated *six POUNDERS*, *twelve POUNDERS*, &c. according to the weight of the balls which they respectively carry.

Although Falconry has been long neglected in this country, its language has not been wholly forgotten. The principal terms of the art still hold their place in the Dictionaries; because their explanation is requisite for the reading of authors that are not yet obsolete; and allusions to many of the practices are still, sometimes unconsciously, made by modern writers. At the risk, therefore, of being uninteresting to a portion of our Readers, we shall dwell a little longer on the subject; and in so doing we shall sometimes find it more convenient to make use of the present tense, though chiefly relating to the past.

The nest of the hawk, as well as that of the eagle, is termed its **EYRY**, and the derivation from the old Teutonic *ey* an egg, appears to be still more probable than that which we formerly mentioned. The *Eyry* was the place where any species of wild-fowl deposited her eggs, and was not always, as now, confined to denote the nest of a rapacious bird; for an **EYE** of **PHEASANTS**, in old English, signified a nest, or brood, of that harmless tribe. By the usual transformation of *y* into *g*, the connexion between **EY** and **EGG** is apparent, and the resemblance of an Egg to the **EYEBALL** forms a relation to the **EYE** (or organ of sight) which is equally obvious.

As soon as the young hawks break the shell, they are said to be **DISCLOSED**: they become **EYASSES**, or what in other birds are termed **NESTLINGS**. When they first endeavour to leave the nest, clambering upon the neighbouring boughs but speedily returning, they are **BOUGHESSES**, or **BOUGHETS**; and when they are able to fly from tree to tree they become **BRANCHERS**, or **RAMAGE-HAWKS**; which name they retain during the summer months, or until they have wholly left the *Eyry*. **EYAS-HAWKS** (of which **JASHAWK** is an obvious corruption) may be removed as soon as they are **SUMMED**, that is, full-feathered; but *Ramage-hawks* soon become coy, and require to be caught with **URINES**, which are nets made of fine thread and coloured blue or green, so as not to be distinguished, by the bird, from the foliage. **HAGGARDS** are such as have been long at liberty, and, in consequence, are difficult to tame.

EYASSES are also called **NYASSES**, or **NIASSES**, by reason (as we apprehend) of a transference of the letter *n* from the Article *an*: an **EYAS** (for it is often written with only one *s*) becoming a **NEYAS**, or **NIAS**, by an imperceptible change of pronunciation. Other similar metamorphoses are apparent in our dictionaries;

and, in some cases, it may be doubtful whether the *n* has left the *an* to join the vowel of the succeeding word, or an initial *n* has left the word to associate itself with the article *a*. The Old-English writers varied their orthography according to the county, or district, to which they severally belonged, and they did not always discriminate between an accurate and a corrupt pronunciation. Hence they wrote, indifferently, EME (Saxon *eam*) and NEME, as well as NUNCLE, for UNCLE; NAUNT for AUNT; NAWL for AWL; with other confused enunciations that are still prevalent at the present day. NATCH-BONE and AITCH-BONE (vulgarly H-BONE) the RUMP-BONE of an Ox, have bidden defiance to Etymology. In Natural History, 'An EYE of Pheasants' was also 'A NYE of Pheasants,' and even the human EYE was written a NYE. The BULFINCH was either a NOPE, or an OPE; the common LIZARD, or EFT (Old English EVET) is also the NEWT; the WATER-EFT is the WATER-NEWT; and the Saxon *nedder*, a serpent (probably allied to NETHER, as crawling on the ground) has been transformed into an ADDER.

The French adjective *niaïs* designates a young bird, properly of the falcon tribe, and, like our application of *foal* (a young horse), it also denotes a *fool*, or simpleton, as does the adjective NICE in the writings of Gower and Chaucer. The French Etymologists derive the word from *nid* (Latin *nidus*) a NEST, (the place in which a bird of any kind lays and hatches her eggs, and feeds her callow young) making it equivalent to our word NESTLING, a young bird which has not yet quitted the nest, still continuing To NESTLE with the rest of the brood. The *Nias* of the BARNYARD-FOWL, or common HEN, was, in Old English, called a COKENEY, or NESTCOCK. It was a PULLET, not necessarily a COCKEREL or young Cock, but either male or female, and it retained the name until it grew old enough to be called a Cock or a Hen. The comparative value, as an article of food, was thus discriminated in an old distich:

"He that comes every day, shall have a COCK-NEY;
But he that comes now and then, shall have a FAT HEN."

The consequent sense of the French *niaïs* is now the only one of the modern COCKNEY: it denotes a silly simpleton who wonders, stares at, and mistakes every thing. This overgrown booby is confined to no district, but the inhabitants of the country choose to mean by it one who has been born within the sound of the BOW-BELLS (the bells of Bow-church in Cheapside),—a LONDON-COCKNEY. The French express the same animal by the term *badaud*, '*un badaud de Paris*' being literally translated by the phrase 'a Parisian Cockney.' That language has a feminine (*une badaude*), while the English *cockney*

is almost always masculine; but it was not so in the days of Shakspeare. It is from this source that we have the term **BADINAGE**, which signifies the affectation of playing the fool by waggish conversation—an imitation in joke of what the *BADAUD* would act in earnest. **COCKNEYLIKE** is having **COCKNEY** manners; and a **COCKNEYISM** is a phrase that is supposed to be peculiar to the *would-be* **BEAUX** (ridiculously called **BUCKS**) of the metropolis.

The first year of every hawk, after she is taken from the eyry, whether brancher or eyas, is her **SORE-AGE**: she is then a **SORE-HAWK**, from her *sorel* colour, and continues such until she has *mewed*, or cast her **SORE-FEATHERS**, which is in the second year. She is a **CARVIST** (that is a **CARRY-FIST**) when fitted for carrying on the hand.

A curious mode of discriminating the species, in catching old hawks or haggards, was by means of the **FLUSHER** (*LANIUS collurio*): **TO FLUSH**, in the language of the sportsman, being to rouse, or 'START the game.' A Falcon when flying in the air will not descend to a lifeless bait; and the Falconer fastens the **BUTCHER-BIRD** with a string into his net. "This bird by its movements indicates the kind of hawk which is hovering above; if it be a buzzard or any kind of sluggish hawk, the butcher-bird's motions are but slight; but if it suddenly drops down and hides itself, it is a sign that some large kind of Falcon is above," which, in that case, is lured to the net by the fluttering of a pigeon, tied for the purpose to the end of a long string. It must not however be imagined that the buzzard, though slower than other hawks, is less the enemy of defenceless birds. 'To be between **HAWK** and **BUZZARD**,' is proverbially to be in a perilous situation, which the Romans expressed by their, to them, dangerous navigation 'between **SCYLLA** and **CHARYBDIS**,' two whirlpools then existing on the opposite coasts between Sicily and the mainland of Italy.

TO MAN [*? manage*] or **RECLAIM** a Hawk, which is before wild or **UNRECLAIMED**, signifies to make her tame, gentle, and tractable. For this purpose, when newly taken, she is blinded during the first twenty-four hours, which is done, with a needle, by drawing a thread through each of the upper eyelids and thereby tying them down to the beak. This operation is termed **SEELING**, or **ENSEELING**, from the French *ciller* to wink, and Latin *cilium* the eyelid. The hawk thus **SEELED** is **CAST** (the term for *put* or *placed*) upon her **PERCH**, (that is, the rod, beam, bough or any other place on which a bird **PERCHES**, or stands) where she is left until the evening of the following day, when she is **UNSEELED** by cutting the thread and drawing it gently out. After unseeling her, she is fitted with a leathern **HOOD** which covers the whole

head ; and this is continued for several days, taking it off occasionally at night to allow her to feed, until she becomes accustomed to be handled and fed from the hand or *fist* ; after which she is taken, HOODED or UNHOODED, to daylight, and is then said to be RECLAIMED. To HOODWINK, meaning metaphorically to keep in the dark for the purpose of deception, is from this source.

Besides the Hood, the Hawk had other furniture, which is thus described by writers on Falconry : " All hawks taken upon the fist had straps of leather or silk called JESSES put upon their legs. The jesses were made sufficiently long for the knots to appear between the middle and the little fingers of the hand that held them, so that the LUNES, or small thongs of leather, might be fastened to them with two TYRRETS or rings."—" The legs were adorned with bells (HAWK'S-BELLS) fastened with rings of leather termed BEWITS, each leg having one, and to the Bewits was added the CREANCE (French *creance*, trust) or slight string of thirty fathoms long, by which the bird, in tutoring, was drawn back after she was permitted to fly : this also was called RECLAIMING her." The Tyrrets kept her from WINDING or entangling the string. The bells were light, and one of them a semitone above the other : the best were from Milan. The Falconer was provided with GLOVES to prevent the hawk's talons from hurting his hand. Silver rings about the legs of the hawk, put over the closed claws when young and with the owner's name engraved upon them, were called VARVELS—French VERROUIL and Old English VERREL, or FERREL, a metal ring or hasp. The wings were pinioned by a covering of soft MAIL, removable at pleasure.

The Hawk, thus caparisoned, was carried to the field and ENTERED, that is, initiated into the work of slaughter. She was first, after being UNMAILED, allowed to fly the length of the *Creance*, and then enticed back to the *Fist* by the LURE (French *leurre*, from the Latin *lorum*, or the Dutch *leér*, leather) which was a bag of red leather stuffed with wool and shaped like the body of a bird, to which were affixed a bill, talons, and wings. To this was fastened a piece of the meat on which the bird was previously fed (by which she was TIRED or drawn) that she might not be disappointed on her return. This, frequently repeated and joined to the voice, brought her readily back ; and in time the voice alone was found sufficient. The various plumage with which the Lure was set off, answering to that of the bird on which it was intended that the hawk should fly, was called the DRAWER (French *tiroir*) ; and the Hawk was thus said to be Reclaimed by ' HOOP (*cry*) and LURE.'

The method so practised of bringing the falcon back to the fist originated the common use of the verb To LURE, or to attract by the exhibition of a tempting object. The simple verb is more general than the compound, To

ALLURE, which by the prefix *al* (*ad*) points to some place, or thing, towards which the tempted creature is drawn. This incongruous junction of the Latin preposition to a Gothic etymon must have been the work of modern Latinity; for Hawking was certainly not known to the Romans. ALLUREMENTS are things held out by the ALLURER, by way of temptation. ALLURING and ALLURINGLY are the adjective and adverb; and ALLURINGNESS, UNALLURING and UNALLURED are in the Dictionaries. See TO ENTICE.

The several parts of the Hawk have names of French derivation, and are in many cases denominated differently from the similar parts of other birds. The upper mandible only of the bill,—that which is curved at the point—is termed the BEAK, while the lower portion is called the CLAP; the GORGE is the upper bag which first receives the food, what is termed the CRAW or CROP in granivorous birds; the PANNEL is the stomach: the claws of this as well as of other birds of prey are TALONS; the small toes are PETTY-SINGLERS; and the legs, from the thighs to the feet, are the ARMS. It was sometimes found requisite to COPE (that is, to pare) the beak and talons, so as to sharpen them, which was done with a COPING-IRON, a name taken from the French *couper*, to cut.

The neck of a bird was, by falconers, called the JUKE (obviously connected with the Latin *jugum*, a yoke), and the hawk was said TO JUKE (French *jucher*) when she slept, or went to perch for the night. The Scotch *to Juke* is to lower the head, by bending the neck, and it is in this position that fowls sleep. The common hen ROOSTS, and the place where she perches through the night, her place of *rest*, is her ROOST or the HENROOST.

The feathers, too, of the Hawk have their several names. The tail is called the TRAIN, and the wings are the SAILS. The term PLUMAGE, instead of its usual application to the whole covering of the bird, is peculiarly given to the portions under her wings; and 'the PLUME of the hawk' denotes her general colour arising from the intermixture of all the feathers. The SARCEL, or SERCEL, is the pinion or outer joint of the wing; and its covering is of SARCEL, or SERCEL, *feathers*. Those of the wing, next the body, are FLAG-FEATHERS, or simply FLAGS; and the long feathers of the wing are the BEAM-FEATHERS, which, when they get between the body and the thighs, are said TO ENTERPEN. The feathers under the beak are BARBE-FEATHERS; those upon the thighs are PENDANT-FEATHERS; and the small black, hair-like feathers, about the *Cere*, are called CRINELS, or CRINETS, from the Latin *crinis*, a hair.

The wings of the Hawk are frequently damaged, and require to be bound

up, which is done with leather fillets called **BRAILS**. The term is from the French *brayer*, a truss, and the same name is given to certain ropes, in a ship, which, passing through pulleys, are used for trussing up, or furling, the larger sails. When the feathers of the wings are entire, the Hawk is said to be **FIRMED**; but as they are often broken, she is thereby much impeded in her flight, and is called a **RAGGED-HAWK**. This defect was formerly in some degree remedied by inserting another feather into the broken stump, binding both firmly together; and the process was termed **IMPING**, from the Saxon *impan*, **TO ENGRAFT**. An **IMP**, in Old English, was a young shoot of a tree which was cut off for the purpose of being inserted into another tree in which it took root. The modern name is a **GRAFT** (formerly a **GRAFF**), because the **GRAFTER**, when he **GRAFTS**, **INGRAFTS**, (or **ENGRAFTS**) the shoot, unites it as if it were *engraved* into the tree. **INGRAFTMENT** (or **ENGRAFTMENT**) is thus equivalent to the obsolete term *Imping*, as to *Ingraft* is the modern term for **TO IMP**; but the Germans, who still use the verb *impfen*, apply it equally to **BUDDING**, which, we should imagine, is a later improvement in the art of **GRAFTING**.

The *graft* being a twig cut from an older tree is termed a **SCION**, or **CION**,—a *cutting*. The names are the same in French, and (as we shall afterwards find from the analysis of kindred words) are allied to the Latin *scindere*. A *Scion*, being a shoot from an old *stock*, is, metaphorically, a descendant of an illustrious house,—a slip of the genealogical tree, and is, therefore, endued, in the language of flatterers, with all the virtues of his ancestors. The vulgar adage ‘a **CHIP** of the old **BLOCK**,’ though a ruder figure, has an equivalent meaning. An **IMP** has now ceased to signify a *graft*, but it has retained the secondary application. **IMPS** are figuratively children. It has been said that they are so called contemptuously, because the phrase ‘*Imps of Satan*,’ meaning the little devils with which he is surrounded, has given the term a partial degradation. The poets, however, who often make use of the word, do not confine it either to a good or bad acceptation, but refer it to infant progeny of whatever kind.

The French *provigner* signifies to propagate plants of the vine (*la vigne*), and **TO PROVINE** has, somehow, been introduced into our Dictionaries with the same signification. The most usual way of propagating the vine is by slips or cuttings (French *provins*), which, when inserted into the ground, take root and grow. Independently of this propagation, it becomes necessary to clear the vine from its superfluous shoots, because, when too numerous, they allow the stock to run into wood instead of bearing fruit. The operation of cutting them off is termed **PRUNING**; and **TO PRUNE** (Old English, **TO PROIN**) is, by

modern usage, not only applicable to thinning the luxuriance of the vine, but that of any other shrub that will bear pruning; and even to lopping off the superfluous branches of forest-trees. This subject has already come under our consideration, as also, incidentally, the metaphorical usage with regard to the hawk's pruning her wing. According to 'The Booke of St. Albans,' compiled by Juliana Barnes, and first printed in 1486, "the hawk *pruneth*, not *picketh*, and she *pruneth* only when she beginneth at her legs and fetcheth oil at her tail to embalm her feet, and striketh the feathers of her wings through her beak." Shakspeare minutely alludes to this circumstance when, speaking of Jupiter's Eagle, he says:

His royal bird

Prunes the immortal wing, and *Cloy*s his beak,

As when his god is pleased.

The covering of various animals falls off and is renewed: of some annually, and of others at certain periods of their lives. The *Deer* shed their horns, the *Serpents* cast their skins, and the *Birds* drop their feathers. In the latter this change is called MOULTING or MOLTING, (Latin *mutare*, to change,) and they MOULT, or MOLT, once a year. While undergoing this process, the songsters are silent, or MUTE, a term (having the adverb MUTELY) that has been employed to express wilful, as well as necessary, silence. The French *muer* is to Mout, and *muet* is Mute.

In the MOULTING season the hawk was said To MEW; and she, along with others, was MEWED, that is, shut up in a building called the MEWS, until her feathers were renewed. After she had undergone this change for the first time she was called a MEWED HAWK. A hawk that changes the colour of her feathers by degrees, which is usual in the second year, is an ENTER-MEWER. It was recommended in the books of Falconry, to put the hawk to the MEW in the beginning of Lent, because, "if well kept, she would be MEWED by the beginning of August." The king's hawks were kept at the mews at Charing-cross, which place was converted into stables by Henry the Eighth; and hence public STABLES sometimes assume the name of MEWS.

The diseases of hawks were numerous, and still more so the methods of cure. When it is considered that, in the reign of James the First, a CAST (or pair) of hawks were sold for a thousand pounds, it may be believed that no expense would be spared in preserving them: the Falconers were their physicians and purchased the HAWK-MEDICINES, ready compounded, from the apothecary. Among the recorded complaints to which they were subject, a sort of asthma is particularly distinguished. It was called the PANTAS, from

the French *panteler*, to pant; and the same name was given to a similar disease in cattle. The cause of the Pantas was ascribed to other distempers of which we know little or nothing more than the names: as the TEINE; the CRAY; and (if it is different) the STONEY-CRAY. The Pantas sometimes proceeded from an excess of fat, and was cured by purgation and other means taken To ENSEAM *the hawk*; that is, to deprive her of a portion of her *Seam*. The RIE was a swelling in the head; and the PINNE was an ailment of the feet. She was often troubled with vermin, such as MITES about the head and neck; ANGUELLES, (Latin *anguilla*,) or small worms that were ejected when she GLEAMED, or emptied her gorge; and FILANDERS (Latin *filum*) or thread-like worms which kept possession of her reins. A mass of pimples in the palate of a horse is called the FROUNCE, from the French *froncle*, a boil; and the hawk had a similar disease with the same name. When subject to sneezing and casting water through her nostrils, she was called a REFRINED-HAWK, that is, *refrained*, or curbed, as if she had a bridle (French *frein*) on her nose.

The various motions of the hawk were not only observed but severally denominated. When she whetted, or dried, her beak after feeding, as other birds often do, she was said To SUE, French *essuyer*; and the antiquated verb To SNITE (still used in Scotland) meaning to blow the nose, was applied to the hawk when she cleansed her nostrils from the filth (SNOT) which they emitted. To FRILL was to shiver, as with cold; To ENDUE was to digest irregularly; and To MUTE was to void her ordure. "She WARBLETH," says the Booke of St. Albans, "when she draweth both her wings over the midst of her back and there they both meet, and softly shaking them lets them fall again. She MANTLETH when she stretcheth one of her wings along after her leg, and afterward the other wing, which she most commonly doth before she warbleth her."

Care is taken to unhood the hawk before she is allowed to fly, otherwise she would soar perpendicularly aloft until wearied, and then drop to the ground. Immediately when unhooded, she beats with her wings, and STRAINS, or strives to get away; and, in so doing, she is said to BATE, or BAIT: the word is spelt both ways in the Dictionaries, though, were the alteration worth while, we should write To BATT, as being derived from the French *battre*. When she is recalled to the fist, she is said to REBATE, REBAIT, or RABATT, a term thus variously translated from *rabattre*, originally used with the same signification.

To BRANCH-STAND a hawk is to make her perch upon a branch, or leap from tree to tree, until the dog SPRINGS the partridge or other game; and the SPRINGING of the game a second time, after it has been lost, is called

RETRIEVING, from the French *retrouver*, to find again. In English To RETRIEVE is also to recover what has been lost, but is seldom, if ever, used in its literal sense. We may *Retrieve* a lost character, if not *so far gone* as to have become IRRETRIEVABLE; for it may be IRRETRIEVABLY lost, or in the state of IRRETRIEVABLENESS. To CONTRIVE, French *controuver*, is to find out or invent (Latin *invenire*); and a CONTRIVANCE, formerly a CONTRIVEMENT, is any scheme or plan, devised or invented by the CONTRIVER, to gain the end in view. CONTRIVABLE is capable of being discovered. To CONTRIVE, meaning to wear out as if by rubbing, though written with the same letters, is from a different origin: the Latin *contero*. This word is now obsolete, but Shakspeare used it metaphorically, as *wearing away*, or *spending time*: "We may *contrive* this afternoon." In the same sense, he frequently makes use of the verb To CONFOUND, 'Confounding time' meaning to consume or destroy it.

From the same source (French *trouver*, to find) came our Law Term TROVER. AN ACTION OF TROVER is raised by one man against another, who has *found*, or obtained possession of, any of his goods, and refuses to deliver them up. Hence, too, the name of TROUBADOURS, given to a class of wandering minstrels of the twelfth and thirteenth centuries. They were *trouveurs*, in old English FINDERS, that is, *inventors* of tales: but we must return to our more immediate subject.

Any bird that hovers above a spot, without apparently moving its wings, is said To PLANE; and when a light-flown hawk, in her stooping, turns two or three times upon the wind to recover herself before seizing her prey, it is termed a CANCELIER, signifying, in old French, A CROSSING. When she forsakes her natural flight, to follow Rooks or other worthless birds that come in view, it is a CHECK: she 'FLIES GROSS;' and when she flies out too far from the fowl, she is a RAKEE [See RAKE]. She SWOOPS, or makes a SWOOP (SWEEP) when she darts down with rapidity upon her prey. Sometimes from eagerness, she only snatches at the feathers, in which case she is said to RUFF, or RIFLE, and is a RIFLER; but, in acting properly, she SEIZES the fowl, holding it fast in her claws (which is called BINDING) and TRUSSING it, that is, carrying it aloft to a great height before descending with it again to the ground. When she flies away with the fowl, she is said to CARRY.

To SEIZE and To POSSESS (Saxon *besittan*, and Latin *possidere*) are literally *to sit upon*,—the posture in which the Hawk, when allowed, feeds upon her prey; and both verbs, with their compounds, are metaphorically applied to designate certain processes that are exercised by the vultures of the law. To seize is to take sudden and forcible POSSESSION of a thing; whether with,

or without, a warrant from the acknowledged judges of the land. In the former case it is termed a *legal* SEIZURE, and in the latter it is a crime, because, in the one case the SEIZER, or SEIZOR, merely executes the law, while in the other he commits a robbery. Whatever is legally liable to seizure is said to be SEIZABLE; which means that the present POSSESSOR, or holder of the thing which he calls his own, may be lawfully DISPOSSESSED of it,—that the POSSESSION (which also denotes the thing possessed) may be taken from him and given to another who is presumed to have the better right: the act is DISPOSSESSION.

The preceding definitions take it for granted that the thing seized is actually removeable from the custody of one person to that of another; but the law also contemplates the metaphorical SEIZING of things, such as lands, that, though literally immoveable, may become the property of one who never saw them, and who may be residing not only at a distance, but in a different kingdom. According to this usage, the possessor of property need not be an occupant: he may be an ABSENTEE, one of a class of which many may be found among the Irish landlords. Besides a writing called a CONVEYANCE, by which the sale of houses, or lands, is effected, an actual symbolical delivery of possession formerly was, and in many cases still is, necessary to complete the title. This is termed LIVERY OF SEIZIN, and is performed upon the ground, before witnesses, by the giving of a turf, twig, or other symbol, to the purchaser, or to his attorney. This seizin, or possession, is called a FEOFFMENT, [See FEE] the trouble of which ceremony is often saved in England by other modes of transfer; but in Scotland, actual SEIZIN, and the recorded evidence thereof by a notarial deed, there called a SASINE, is absolutely necessary to complete the right to landed property. It may be here noticed that the lawyers always write SEISIN and its derivatives with an *s* in place of a *z*; following the French *saisir*, to seize. The unlawful dispossession of a man from his lands is a DISSEISIN; the DISSEISOR is he who DISSEISES; and the person dispossessed is the DISSEISEE. He who has not yet got his Livery of Seisin is UNSEISED. UNPOSSESSED designates property that is without an occupant. To REPOSSESS is to possess *again* what was once ours. It is REPOSSESSION, which in old English and law language was called RESEISIN: a taking possession of lands that had been DISSEISED.

To *seize* and to *possess*, even as law-terms, are not synonymous. The former is active and implies an interruption in the possession, whereas the latter may have existed unchallenged from time immemorial; and further, to possess is more generally employed in the language of ordinary life. It has the adjectives POSSESSIVE and POSSESSORY, which characterize, respectively, what belongs to *possession*, and what to the *possessor*. POSSESSIONER, for possessor,

is old and useless. In former times, certain maniacs were said to be **PosSESSED**, that is, their bodies and minds were inhabited by demons, who guided their actions and spoke through their mouths. It is probably in allusion to this once general belief, that we say of a person whom we imagine to be inaccessible to reason with respect to any particular opinion, that he is **PREPOSSESSED**, or has a **PREPOSSESSION**; otherwise, he is said to be **UNPREPOSSESSED**. To **PREPOSSESS**, literally to possess beforehand, is to pre-occupy the mind in favour of an opinion before a counter-argument can be addressed. A person may have a **PREPOSSESSING**, or an **UNPREPOSSESSING** manner, or appearance. To **PREPOSSESS**, in the sense of to pre-occupy material things, is now seldom used.

TIRING a hawk was giving her a leg or wing of a pullet to pluck at; and, generally, falcons were said **To TIRE** upon their prey. The French *tirer* is not only *to draw* simply, but to tug, wrench, and pull, so as to separate into pieces; and is, therefore, peculiarly expressive of the voracity of the rapacious tribes. Thus Henry the Sixth says of the Duke that he will,

like an empty eagle,
Tire on the flesh of me, and of my son!

In a secondary sense **To TIRE** *on* is to cogitate or reflect upon any subject. Thus, in *Timon of Athens*, Act III. Scene 6.

Upon that were my thoughts *Tiring* when we encountered.

The transitive verb **To TEAR**, Saxon *tæran*, expresses more directly the effect upon the object of attack. It is to separate with violence, as a piece of cloth is rent asunder, or to make rude excisions as is done by the teeth and claws of a ferocious animal from the flesh of his victim: he *tears* as well as *devours* his prey. The word is much extended by metaphor: the mind is *torn* by violent passions, and governments by factions. The agent is a **TEARER**. The neuter verb **To TEAR** is to storm with desperate violence, as a mad bull who *tears* up the ground in his excess of rage. Some have derived *To Tire* from the Saxon *Tiran*, but that verb was more used in the sense of to irritate or vex, the metaphorical application of *tæsan* **To TEASE**. All, however, are kindred words differing in degree in consequence of customary usage.

The game while pursued by the hawk, as well as after it was killed, was called the **QUARRY**; and, we believe, the same name was given, under similar circumstances, to the beasts of chase; but the origin of the word has not

hitherto been satisfactorily ascertained. We have been taught to refer the terms of Falconry to the French; and, in that language, *quarré*, or *carré*, signifies primarily a four-sided figure. It is called a SQUARE when it has four equal sides and four equal angles: originating in the French *quatre* and Latin *quatuor*, four, from which source a great number of English words are derived.

The Roman *PILUM* was a massy square log of wood, mounted and pointed with iron, and between four and five feet long, which was forcibly thrown in the face of the enemy: some by the hand, and other heavier ones by engines termed CATAPULTS. In latter times, in this country, the arrows shot from a cross-bow were called QUARRELS;—not as commonly supposed from their square shape, but from the shape of the head, which, on account of the barbs, assumed a diamond form, presenting a sharp angle, or dart, towards the enemy. The lozenges or panes of glass, in the windows of old buildings, being diamond-shaped, were also called QUARRELS. The point of the arrow was the PILE,—the *Pfeil* or dart of the Germans.

PILES are sharp-pointed logs or stakes of wood, driven into the ground when the foundation is otherwise too soft to bear the weight of a building; and upright piles, whether of wood or of stone, whole or jointed, round or square, raised *above ground* for the purpose of supporting any edifice, are PILLARS. When these are built with architectural regularity they are COLUMNS, having the adjective COLUMNAR. PILLARED is erected upon pillars. To PILE *up* is to build a collection of loose articles into a regular form, so as to support one another. A PILE, in this view, is an *arranged* mass of materials; and in this it differs from a HEAP, which is an accumulation of things HEAPED up without order or regularity. See TO HEAVE. A pile requires a regular basis, and must, to support itself, become narrower as it is raised in height; like a portion of a pyramid which, if completed, would terminate in a point,—that point would be literally the *pile*. To COMPILE, is usually said of literary works when they are *piled together* from collected materials. COMPILERS are numerous, but many of their COMPILEMENTS are *Heaps* rather than COMPILATIONS: they are swollen incongruous masses, without coherence, and tending to no *point*. By an extension of usage, a large building, though the stones are cemented together, is sometimes termed a pile.

The FUNERAL PILES of the ancients, on which they burned the bodies of the illustrious dead, were composed of faggots of odoriferous wood, loosely accumulated in the form of a truncated quadrangular pyramid; and such are the piles on which the Hindoo widows consent to be burnt alive, along with the bodies of their deceased husbands, in the now nearly suppressed ceremony called a SUTTEE: that word is the Sanscrit name of a female divinity, and also designates the woman who is thus sacrificed to superstition.

A QUARRY (French *carrière*, formerly *quarrier*) is a place where stones are QUARRIED (that is, dug out) for building and other purposes. The QUARRIER, or QUARRYMAN, detaches them from the rock, by means of crowbars and pickaxes, when they lie in beds, or strata, in which case it is called a Quarry of FREESTONE, or a FREESTONE-QUARRY; but otherwise the rock must be bored and blasted with gunpowder: the several processes are termed QUARRYING. The etymology of these words, like that of the *quarry* of the Falconer, remains still undecided. Quarries, however, are always understood to be stone of some kind or other,—such as a LIMESTONE-QUARRY, a MARBLE-QUARRY, or a SLATE-QUARRY; so that the compound, a STONE-QUARRY, which we have seen frequently written, is a pleonasm. Although stones are occasionally procured from pits, where rock on the side of a hill is not sufficiently near, yet those pits have not usually the name of *mines*, as in *Coal-mines*, *Tin-mines*, &c.; neither, on the other hand, do we speak of a *Coal-quarry*, a *Tin-quarry*, nor, indeed, a quarry of any material except of stone.

Words, by long usage, frequently become so extended in their application as to raise doubts with regard to their literal and primary meaning. The *quarry* cannot be the *Rock*, for that existed before a single stone was detached, and could not then have been so designated. Some have supposed that the name originated from its being a place where stones were *squared*; and, on that supposition, the STONE-SQUARERS of Solomon, mentioned in 1 Kings chap. v., ought to have been called *quarriers*. We are not aware of any etymon that could have connected the verb *To quarry* with the direct action of separating the stones from the rock; and, if we are to look for an extension of the meaning, we may as well imagine that the Quarry denotes the *pile* that is formed of the loosened materials which are thus collected, ready to be carried away when wanted; and that it received its name from its usually square shape. The CAIRNS of the ancient Celts (of which many still exist) appear to have been collected from the adjoining grounds in commemoration of some remarkable event. They never had been *quarried* in any sense of the term, for the loose stones of which they are composed are land-stones that had been rounded by time, not split from a rock; and their form is that of a promiscuous *heap*, not of a regularly built *pile*.

Granting the accuracy of the preceding remarks, the Quarry of the hunter and falconer may claim a similar origin. Hunting and hawking were formerly the sports of princes; and, on certain grand occasions, they were pursued on a very extensive scale. Holinshed, in his history of the reign (or REGIMENT as it was then called) of Mary, states that “the vii of August was made a general huntynge, with a toyle rayseed of foure or five myles in lengthe, so that many a Deare that day was brought to the quarrie.” Nares, who quotes this

passage, infers that the *quarrie* here denoted "the square or inclosure (*carrée*) into which the game was driven;" but we should rather suppose that it meant the *pile* formed by their carcasses until the sport was finished and they could be carried off the ground. That the game were so piled up is evident from different passages of Shakspeare. Thus, in *Macbeth*:

Your Castle is surpriz'd : your Wife and Babes
Sauagely slaughter'd : 'To relate the manner
Were on the Quarry of these murther'd Deere
To adde the death of you.

And again, in *Coriolanus* :

Would the Nobility lay aside their ruth,
And let me use my sword, I'de make a Quarrie
With thousands of these quarter'd slaues, as high
As I could picke my Lance.

If we have rightly hit upon the origin of the term, the *Quarry*, when alluding to the individual portions of the game, is merely an extension of the meaning, as being component parts of the whole body to which the name literally belongs; if, on the contrary, we have still missed the derivation, those who are aware of the deceitful nature of etymological science will pardon us for closing our volume with a conjecture.

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